

GHOSTDAD

by

Phil Alden Robinson

From Drafts by

Brent Maddock & S.S. Wilson

FINAL DRAFT  
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## GHOSTDAD

FADE IN

## 1. EXT. CITY - AERIAL VIEW - NIGHT 1.

It's a crystal-clear night and we see the twinkling lights of the city forming a shimmering carpet from the river up into the hills.

As we look down, we HEAR that most domestically blissful of sounds: a father reading a bedtime story to his little girl.

ELLIOT'S VOICE

(o/s)

Okay sweetie, it's storytime.  
Let's see, where'd we leave off  
last night ... ah!

As Dad starts to read, we start to DRIFT down towards the city.

ELLIOT'S VOICE

(reading)

"The second appearance of the ghost was on Sunday night. Sometime after the family had retired, they were awakened by a curious noise in the corridor. It sounded like the clank of metal, and seemed to be coming nearer every moment....

## 2. EXT. SUBURBAN NEIGHBORHOOD - NIGHT 2.

We continue our aerial drifting into a residential area of tree-lined streets, roomy backyards, and well-restored Craftsman homes.

ELLIOT'S VOICE

"Father got up at once, put on his slippers and opened the door. Right in front of him he saw the ghost. An old man with eyes red as burning coals; long grey hair fell over his shoulders in matted coils; his garments were oily and ragged, and from his wrists and ankles hung heavy manacles and rusty chains....

## 3. EXT. HOPPER HOUSE - NIGHT

3.

We are MOVING deliberately toward Elliot's HOUSE. If left to deteriorate, this place could become Gothic. But its cheery paint and flowery window boxes make it quite lovely. The station wagon in the driveway, and the bicycles on the porch, suggest the presence of a normal American family.

## ELLIOT'S VOICE

"My dear sir," said Father, "I really must insist on your oiling those chains, and have brought you for that purpose a small bottle of Tammany Rising Sun Lubricator."

We HEAR the little girl GIGGLE, as we MOVE up towards a lit bedroom window on the second story.

## ELLIOT'S VOICE

"It is said to be completely effective upon one application, and there are several testimonials to that effect on the wrapper."

## 4. INT. AMANDA'S BEDROOM - NIGHT

4.

This is a little girl's room - teddy bears and frilly stuff - and we MOVE across the room towards the yet unseen little girl and her father.

## ELLIOT'S VOICE

"With these words, Father laid the bottle down on a marble table, and, closing his door, returned to bed.

Now we see the enraptured face of AMANDA: 5 years, and with the kind of unbelievable cuteness best described as to-die-from. She is every father's fantasy of what his little girl would be like. She hangs on every word as her father continues his story.

## ELLIOT'S VOICE

"Never, in a brilliant career of 300 years, had the ghost been so grossly insulted. So he decided to enter the twins' room, and give them a scare they wouldn't soon forget. But when he threw open their door, a bucket of water fell right down on him, wetting him to the skin.

(CONTINUED)

4. CONTINUED:

4.

Amanda giggles. We MOVE toward her father.

## ELLIOT'S VOICE

"At the same moment, he heard shrieks of laughter as the boys burst out of the closet merrily throwing pillows at him, just missing his head.

MOVING now toward her father's voice, we find - instead of Elliot - a portable cassette player, on which Elliot has recorded the story. Next to it is a well-thumbed old novella: "The Canterville Ghost" by Oscar Wilde.

## ELLIOTS' VOICE

"He fled back to his room, uttering hollow groans about this rude family. No ghost in history had ever been treated so badly."

Little Amanda is thoroughly delighted by this story, and by Dad's dramatic reading of it. She watches the tape recorder as if it were the embodiment of Dad himself. The audio tape continues:

## ELLIOT'S VOICE

Okay, honey bun, that's enough for tonight.

## AMANDA

Ohhhhh...

## ELLIOT'S VOICE

Sorry I had to work late again this weekend. But remember: it's just until Thursday. Now make me louder and hold me up to the door.

Amanda dutifully turns up the volume and faces the little tape player toward the hallway outside her open door.

## ELLIOT'S VOICE

(louder, on the tape)  
Goodnight, Diane!

5. INT. DANNY'S BEDROOM - NIGHT

5.

DIANE is carrying a laundry basket into Danny's bedroom, depositing her brother's freshly ironed shirts and underwear on his dresser. She is 16, and

(CONTINUED)

5. CONTINUED:

5.

every inch the teenager, but appears a bit tired of her "surrogate-mother" chores. She rolls her eyes and shakes her head at her father's pre-recorded message.

ELLIOT'S VOICE  
(o/s)

Don't wait up for me.

DIANE

I never do.

ELLIOT'S VOICE  
(on tape)

Goodnight, Danny!

DANNY is 12, and totally consumed by the world of fantasy. Swords-and-Sorceror video games, sci-fi comics, and magic tricks. At the sound of his father's taped "Goodnight", Danny holds up his cassette player toward Amanda's room, and hits the play button.

DANNY'S VOICE  
(on tape)

'Night, Dad! See you in the morning. Good talking to you!

Diane shakes her head and exits with the now half-full laundry basket.

6. INT. AMANDA'S BEDROOM - NIGHT

6.

Amanda turns the volume down.

ELLIOT'S VOICE  
(on tape)

Okay, Amanda, now turn out the light and go to sleep.

Diane enters with Amanda's laundry, in time to hear:

\*  
\*

ELLIOT'S VOICE

Daddy loves, you --

\*  
\*

AMANDA

I love you too, Daddy.

Diane shoots the recorder a resentful look: This is pathetic.

\*  
\*

(CONTINUED)

6. CONTINUED:

6.

ELLIOT  
-- and I'll see you in the morning. Goodnight, sweetie.

Amanda turns off the tape player.

AMANDA  
Goodnight, Daddy.

Diane tucks Amanda in with a quick maternal kiss, shakes her head at the recorder -- which Amanda holds like a teddy bear -- and leaves, turning out the light behind her.

\*  
\*  
\*  
\*

DIANE  
Unbelievable.

A 7. INT. UPSTAIRS HALLWAY - NIGHT

A 7. \*

Diane scoops up a huge pile of ironing and the IRON, as she heads to her room. The hall PHONE RINGS, and she scoops that up, too --

\*  
\*  
\*

-- as she continues into:

\*

B 7. INT. DIANE'S ROOM - NIGHT

B 7. \*

A teenager's room, part frills, part rock 'n' roll -- and an ironing board set up in front of the study desk.

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\*  
\*

DIANE  
(to phone, her tone brightening)  
Hi Jonelle.

\*  
\*  
\*  
\*

C 7. EXT. SODA SHOP - NIGHT

C 7. \*

Like Johnny Rockets on Melrose. JONELLE, 17, a vivacious beauty, stands in the driver's seat of her red Corvette convertible, talking into a pay phone. Horsing around in the Corvette: TWO GOOD-LOOKING YOUNG MEN. Fun times.

\*  
\*  
\*  
\*  
\*

JONELLE  
Get dressed, girl. We're picking you up in five minutes. Rupert's got his friend Dell here, we're going to that club with the trampolines -- EEEK!

\*  
\*  
\*  
\*  
\*  
\*

Shrieks and giggles -- Rupert is pulling on her legs.

\*

D 7. INT. DIANE'S BEDROOM - NIGHT

D 7. \*

Diane sadly listens to the laughter on the other end of the line, as she readies the iron on the ironing board.

\*  
\*  
\*

DIANE

Jonelle? Jonelle? My dad's at the office, I can't leave Amanda and Danny.

\*  
\*  
\*  
\*

JONELLE

(o/s)  
What, again??

\*  
\*  
\*

DIANE

(hopefully)  
Why don't you and Rupert bring Dell over here, we'll nuke a pizza--

\*  
\*  
\*  
\*

Quickly fussing with her hair in the mirror --

\*

E 7. EXT. SODA SHOP - NIGHT

E 7. \*

JONELLE

(to phone)  
You're crazy, girl! Listen, you've got to get out there and live!

\*  
\*  
\*  
\*  
\*

(flirting with Dell)  
You don't know what you're missing!

\*  
\*  
\*

They zoom away in the Corvette, trailing peals of laughter.

\*  
\*

F 7. INT. DIANE'S BEDROOM - NIGHT

F 7 \*

Diane sadly hangs up the phone.

\*

DIANE

Yes, I do.

\*  
\*

Wearily, she props up her school book on the study desk so that se can study as she irons.

\*  
\*

7. INT. AMANDA'S BEDROOM - MONDAY MORNING

7.

Amanda as we last saw her.

Her father's hands gently shake little Amanda to wake her. She opens her peepers.

Amanda's P.O.V. All she sees of Dad is a blurry, back-lit shape hovering over her.

ELLIOT

Come on, sleepy-head, time to get up.

Amanda smiles and blinks a few times, but by the time she can focus, he's gone.

CUT TO

8. INT. ELLIOT'S BEDROOM - DAY

8.

Danny is talking to his Dad through a slightly ajar bathroom door. Elliot is in his bathroom, shaving, but we can see only his outline through the shower mist.

DANNY

No, Dad, the "Trunk of Doom" Magic Kit. You know, the one from the ad in the magazine?

DIANE

(pushing her way in)

Can I get in there, please?

DANNY

I need it for Wednesday, Career Day, or I can't do the trick.

\*  
\*

(CONTINUED)

8. CONTINUED:

8.

Diane hands him her MAKEUP KIT to hold so she can start combing her hair.

DIANE  
(calls to Elliot)  
I need to speak to you ...

Danny drapes his towel over her makeup kit, in a magician's gesture.

DANNY  
Hey, take a number.

ELLIOT  
(o/s)  
I'm sorry, Danny, I completely forgot. I'll pick you one up on the way home.

Danny pulls away the towel. The makeup-kit is still there.

DANNY  
Pick one up? You have to order it. It comes from India, or Chicago, or someplace.

Elliot breezes out of the bathroom, a fleeting figure in a large bathrobe, drying his face and hair with a towel, so that we don't see his face.

ELLIOT  
After Thursday, I'll make it up to you. I promise.

DIANE  
Can I get a minute here, please?  
It's important!

Danny pulls away the towel covering the makeup kit, and reveals: the makeup kit has disappeared.

DIANE  
Where's my makeup kit?

DANNY  
I'll tell you after I finish talking with him.

Danny follows Elliot out, leaving Diane alone in the bedroom.

(CONTINUED)

8. CONTINUED:

8.

DIANE  
Where's my makeup kit?

CUT TO

9. INT. HOPPER KITCHEN-DAY

9.

Diane enters the kitchen, where her siblings are waiting for their breakfast.

AMANDA  
I want pancakes and waffles.  
Happy Birthday, Diane.

Diane nods her grumbling thanks and starts hurriedly throwing together some breakfast for Amanda and Danny who act as if they are used to being waited on by her.

DANNY  
Oh yeah, Happy Birthday. I'da gotten you something, except you're always the one who remembers these things and buys the presents, so I figured my birthday present to you would be I wouldn't make you go out and shop for a present for me to give to you.

DIANE  
You're a very unusual child, Daniel.

DANNY  
Thank you.

DIANE  
I wonder what your father's excuse'll be.

DANNY  
Oh come on...

A 10. INT. HOPPER HOUSE UPSTAIRS HALLWAY - DAY

A 10.

Elliot emerges at the top of stairs, dressed for work, briefcase in hand, and not a care in the world, but freezes in his tracks when he hears:

DANNY  
(o/s)  
...he wouldn't forget your birthday!

(CONTINUED)

A 10. CONTINUED:

A 10.

Elliot grimaces in pain. He has not just forgotten, he has forgotten big.

DIANE

(o/s)

Of course he'll forget. Then he'll say he'll make it up to me "after Thursday".

With a panicked look, Elliot spins and disappears back upstairs, frantically looking around for something to save the day.

B 10. INT. HOPPER HOUSE KITCHEN - DAY

B 10.

An unhappy-looking Diane is placing a bowl of cereal and a glass of juice in front of Amanda.

DIANE

Pancakes...and waffles.

DANNY

I'd like 2 eggs over easy, hash browns, canadian bacon--

Diane coldly puts a bowl of cereal and a glass of juice in front of him. He doesn't miss a beat, segueing right into:

DANNY

(cont.)

--or just some cereal and juice, whatever's easy.

C 10. INT. HOPPER HOUSE UPSTAIRS HALLWAY - DAY

C 10.

Elliot hurriedly re-appears, just finishing making a mound of shaving cream on a flat-topped hat (as if it were a cake) - he tosses the can of shaving cream into his room, and lights a candle and sticks it into the shaving cream as if they were a sheaf of candles.

He puts on his brightest smile and takes a breath.

D 10. INT. HOPPER HOUSE KITCHEN - DAY

D 10.

The kids look up as they hear:

ELLIOT

(singing)

"Happy Birthday to you..."

(CONTINUED)

D 10. CONTINUED:

D 10.

Elliot starts walking down the stairs as he sings, unaware that there is a roller-skate two steps down. If he steps on it, it could be a long, fatal fall.

ELLIOT  
 (singing cont.)  
 "Happy Birthday to you ...  
 Happy Birthday dear..."  
 (feigns forgetting  
 her name)  
 ...uhh...

He stops walking ... his foot poised above the roller skate.

DIANE  
 (mock helpfully)  
 D--

ELLIOT  
 (sings, as if not to  
 sure of himself)  
 "Doris" ... "Donna" ...

DAINE  
 Di--

ELLIOT  
 (singing)  
 "Di-nosaur" ... "Di-verticulitis"  
 ...

Everyone breaks up, and he takes another step. Just as his foot touches the skate ... he stops.

ELLIOT  
 Oh, Amanda honey, don't leave your  
 skates on the stairs.

AMANDA  
 Sorry.

He picks it up and continues his singing as he carries the hat with shaving cream down the rest of the stairs.

ELLIOT  
 Happy Birthday, Diane.

He hugs her. This thoroughly embarrasses her.

(CONTINUED)

D 10. CONTINUED:

D 10.

DIANE  
(reluctantly pleased)  
Oh, Elliot .... You don't have to  
get mushy ...

ELLIOT  
Hey, fathers do crazy things. For  
my 9th birthday, my Dad dressed up  
in a bunny suit for a week.

DANNY  
A whole week?

ELLIOT  
He only meant to for a day, but  
the zipper got stuck.  
(checks watch)  
Whoa, I gotta run.

He pecks her cheek and starts for the door.

DIANE  
What?!? What do you mean you  
gotta run? It's my birthday!  
Jonelle turned 17, she got a  
Convertible! I get shaving cream!  
You're not fooling me, bucko.  
You forgot. You completely forgot  
my birthday, admit it. What  
happened, your secretary didn't  
write it in your book? It wasn't  
important enough to remember?  
(sarcastic)  
Hey, it's just a minor detail,  
nothing a little shaving cream  
won't fix.

She stands arms akimbo, formidable but wounded.  
Elliot blinks a few times, obviously thinking very  
fast.

ELLIOT  
Oh yeah?

DIANE  
Yeah.

ELLIOT  
You really think I forgot, huh?

She nods. Elliot is vamping until ready.

(CONTINUED)

D 10. CONTINUED:

D 10.

ELLIOT

Well, that's where you're wrong.  
Boy you really fell for that one,  
Miss Know-it-all.

(to Amanda and Danny)

Did you see how I set her up for  
that? She...

Amanda and Danny look uncomprehendingly at him. Even they're not buying it. Elliot turns back to Diane.

ELLIOT

It just so happens I did not  
forget your birthday. In fact,  
not only did I not forget your  
birthday, I got you something  
incredibly extravagant and  
suffused with wonderfulness.

Diane just looks at him. He'll have to prove it. He reaches into his pocket, pulls out some car keys and dangles them.

DIANE

What.

ELLIOT

What?

DIANE

What.

ELLIOT

Well, if Thursday goes the way  
it's supposed to go, I think the  
company's also getting me a new  
car. So you can have Grumpy.

Diane looks at the car keys hungrily. It's clearly something she wants a lot, but doesn't want to appear to eager.

DIANE

What's the catch?

ELLIOT

No catch. It's yours.

She reaches for it.

(CONTINUED)

D 10. CONTINUED:

D 10.

DIANE

Really? Can I drive it today?  
School's not back til tomorrow and--

ELLIOT

Whoa! Thursday it's yours.  
Thursday.

DIANE

Oh please? I'll drive you to  
work, I'll pick you up, and I'll  
do the shopping, and I'll be  
really, incredibly unbelievably  
careful.

ELLIOT

Diane: No. THURSDAY.

She withdraws her hand and gives him her most  
heartbroken look.

ELLIOT

Oh, don't give me that sheepdog  
look. It won't work.

Now she really pours it on: a half-hurt,  
half-hopeful pout. It's pathetic. It's also  
irresistible.

CUT TO

10. EXT. HOPPER HOUSE - DAY

10.

Diane emerges from the front door of the house,  
closes her eyes and throws her arms straight up into  
the air, like a victorious boxer.

DIANE

Alright!!! Yes!!!

Then she turns intensely to her father who is on the  
side of the house, carrying out the trash with  
Amanda.

(NOTE: Though little Amanda thinks she's helping her  
father, the garbage pail is twice her size.)

DIANE

You won't regret this, pal.

Elliot smiles weakly at her. Then he turns to Amanda.

(CONTINUED)

10. CONTINUED:

10.

ELLIOT

Thanks, Amanda.

Just then, Danny's friend STUART rides up on his new, accessory-laden bicycle, damn near hitting Elliot. Stuart is squat, pretentious for a 12-year old, and speaks with a goofy voice.

(This dialogue occurs as Elliot walks to his car, where Diane waits behind the steering wheel.)

STUART

Hi, Mr. Hopper.

ELLIOT

Hi, Stuart.

STUART

You take out your own garbage? We pay people to do that for us. Anyway, I wanted to show Danny my new bike.

ELLIOT

Really? You mean you have a new possession and you actually want to show it off? How unusual for you.

STUART

Yeah. You can't get this kind without connections. It's a lot faster than Danny's, but it should be, since it's about twice as expensive.

ELLIOT

You're a Republican, right?

STUART

Well, I'm not registered or anything ...

ELLIOT

(giving up)

Danny's inside.

Stuart goes inside. Elliot gets in the car - in the passenger side - as Diane is already behind the wheel, raring to go.

(CONTINUED)

10. CONTINUED:

10.

ELLIOT  
 (shouts)  
 For God's sake, Diane, look out!!!  
 (calmly)  
 Just practicing.

Diane grins, and turns on the engine. We hear an off-screen WHISTLE, and Elliot looks toward his neighbor's yard.

He sees his neighbor, JOAN, an attractive gal in her late '30s. Joan and Elliot are, as they say, seeing each other.

JOAN  
 Hey.

ELLIOT  
 (smiles)  
 Hey.

JOAN  
 (smiles and shrugs)  
 Hi.

ELLIOT  
 Hi to you.

DIANE  
 So this is how grownups do it.

ELLIOT  
 How's the book coming?

JOAN  
 Slowly. You got a chauffeur now,  
 huh?

ELLIOT  
 Nobody wants to live forever.

That breaks Joan up. Elliot is pleased.

JOAN  
 You're so funny ...

ELLIOT  
 I'm not that funny ...

JOAN  
 Yes, you are ...

(CONTINUED)

10. CONTINUED:

10.

ELLIOT  
Actually, you're funny --

Diane hits the car horn, and just leans on it. When she has her father's fullest attention, she stops it.

DIANE  
Just testing.

She smiles thinly at Joan.

ELLIOT  
(to Joan)  
Gotta go. We still on for the  
Banquet Wednesday night?

JOAN  
Wouldn't miss it for the world.

ELLIOT  
Great.

DIANE  
Buckle up, Stud.

She puts the car in gear, Elliot raises his arms in front of his face in mock terror, and she takes off.

11. EXT./INT. ELLIOT'S CAR - MOVING - DAY

11.

Diane is concentrating on her driving. Elliot watches proudly out of the corner of his eye. She catches him, and is displeased.

DIANE  
So have you slept with her yet?

ELLIOT  
Diane!

DIANE  
You have, haven't you?

ELLIOT  
I'm not running for Secretary of  
Defense, so it's none of your  
business.

DIANE  
Don't you still love Mom? How can  
you ...

(CONTINUED)

11. CONTINUED:

11.

ELLIOT

Mom wouldn't want me to be in mourning all my life. She'd want me to ... you know, get out there and mix.

DIANE

So you're saying Mom would want you to shtup Joan?

ELLIOT

Watch your language, young lady!

DIANE

It's not dirty. It's Yiddish.  
(then, plaintively:)  
She's not very - motherly.

\*  
\*

The light turns and she starts driving again.

ELLIOT

Try to understand this, Diane. Yes, I'll always love Mom. And it's taken a couple of years, but I think everything's getting back to normal again. In three days all my hard work's going to pay off, and I've finally met someone I like, and you should be happy for me.

DIANE

Okay! You're happy! Whoopee!  
What about my happiness?

\*  
\*

12. EXT. ELLIOT'S OFFICE BUILDING - DAY

12.

They've pulled up across from Elliot's office building.

ELLIOT

(dismissing her)  
Sweetie, you're a teenager, you're not supposed to be happy. Just wait a couple of years --

\*  
\*  
\*  
\*

He is hurriedly getting out of the car, checking his watch --

\*  
\*

DIANE

Elliot, I want a party.

\*  
\*

(CONTINUED)

12. CONTINUED:

12.

ELLIOT

Honey, this isn't the time --

DIANE

I want you to give me a real  
birthday party! And invite a lot  
of people!

ELLIOT

(trying to wrap  
this up)

-- Fine, good. After Thursday.  
Invite anybody you want.

DIANE

I don't know anybody! This is what  
I'm trying to tell you! I'm like  
a non-person, I've got one  
"friend" --

(as if it were a  
derogatory word)

-- Jonelle. I never get to hang  
out at school, I've always got  
Amanda and Danny and the house! I  
don't go anywhere except the  
grocery store! The only guys I  
ever meet are wearing aprons and  
wetting down the lettuce.

Elliot is touched by this outpour -- but he has to  
go.

ELLIOT

After Thursday. I promise. Giant  
party, balloons, loud music, boys--  
(quickly)

-- no aprons -- everything just  
the way you want it.

DIANE

(hopefully)

A housekeeper?

ELLIOT

After Thursday.

He kisses her.

ELLIOT

Happy Birthday, kiddo.

She is embarrassed that someone might see.

(CONTINUED)

12. CONTINUED:

12.

DIANE  
Elliot...

ELLIOT  
Sorry, forgot.

He takes her hand and shakes it in a business-like manner.

ELLIOT  
Warmest personal regards.

He winks, and is gone. Diane drives off, smiling.

Elliot crosses the street to his office building, watching Diane drive off. He does not realize that a speeding car has just run a light and is bearing down on him. At the last moment, the driver sees him, swerves, and narrowly avoids running him over. Elliot hears something, and stops and looks around, but as the car has sped by, he sees nothing, shrugs, and continues on.

Elliot steps up to the sidewalk and enters the classic old building.

CUT TO

13. INT. ELLIOT'S OFFICE BUILDING - DAY

13.

He crosses the lobby, enters the elevator, and presses 12. The doors close and the elevator goes up.

14. INT. ELEVATOR SHAFT - DAY

14.

The creaky old cables are frayed to a dangerously thin point.

15. INT. ELEVATOR CAR - DAY

15.

Elliot, the only passenger, is perfectly unaware of the danger he is now in. The elevator stops at the 3rd floor. The doors open, and a tribe of BLUE SUITED FAT EXECUTIVES - the senior directors of Elliot's company - start to get in. Among them is Mr. Seymour, whose odd looks and inane enthusiasm forever mark him as a Number Two man.

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\*  
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\*  
\*

SEYMOUR  
Hello, Hop! Going up to twelve?

(CONTINUED)

15. CONTINUED:

15.

ELLIOT

(with deference)

Yes I am, Mr. Seymour, right up to  
twelve.

\*  
\*

SEYMOUR

Wonderful , that's great--! Punch  
eleven for us, will you?  
Terrific!

\*  
\*  
\*  
\*

(CONTINUED)

15. CONTINUED:

15.

## ANGLE ON FAT FEET

The fat mens' fat feet step onto the floor of the elevator, making the elevator creak with each added person.

\*  
\*  
\*

MR. SEYMOUR

How's our deal going?

ELLIOT

Mr. Collins and I have a ten o'clock with the investment bank. I just stopped in to pick up some documents. We should be closing tomorrow, on schedule.

\*  
\*  
\*  
\*  
\*

16. INT. ELEVATOR SHAFT - DAY

16.

With each fat man's entrance, the frayed cables jerk a little more. Strands begin to POP unwound. SPROING, SPROING!

\*  
\*

MR .SEYMOUR

(o/s)

That's great, that's terrific, wonderful, outasight, Hop --

\*  
\*  
\*  
\*

17. INT. ELEVATOR - DAY

17.

The Fat Men are still piling on.

\*

MR. SEYMOUR

Gentleman, you know Elliot Hopper. He was the first to envision the Aussie merger, and he's been handling all the negotiations for Collins International.

\*  
\*  
\*  
\*  
\*

They mumble their fat ad-libbed greetings, congratulations. (Note: These men know Elliot from sight, but had not put it together that Elliot is masterminding the current changes.)

\*  
\*  
\*

(CONTINUED)

17. CONTINUED:

17.

MR. SEYMOUR

And on Thursday, when the combined  
Directors meet, Hop will become  
the youngest man to ever sit on  
the Board of either our firm, or  
Mr. Nero's.

\*  
\*

Elliot feigns modesty , enjoying the attention.  
Doors close. The elevator begins its ascent --  
sproing! sproing! The cables are starting to snap.

\*  
\*

MR. SEYMOUR

That is, if he doesn't screw up  
between now and then!

Everyone enjoys this great joke. Sproing! Sproing!

\*

MR. SEYMOUR

I mean, if we catch you diddling  
Mr. Mero's wife in Macy's window  
-- all bets are off!

The group laughs even more. The doors open at:

\*

18. INT. COLLINS IMPORT-EXPORT CO., LTD.- 11TH FLOOR - DAY

18.

Mr. Seymour steps out and holds the door for the  
others.

ELLIOT

Slim chance. You seen Mr. Nero's  
wife?

Elliot laughs. No one else does. Stepping out of  
the next elevator, directly behind Elliot, is a very  
mean-looking, unsmiling older man, flanked by a tribe  
of BROWN-SUITED, FIT-LOOKING AUSTRALIAN EXECUTIVES.  
Everyone sneaks peeks at the old man. Guess who he  
is. Elliot smiles weakly.

\*  
\*  
\*  
\*  
\*  
\*

ELLIOT

Mr. Nero ...

Mr. Nero turns up his hearing aid. Australian  
accent:

\*  
\*

MR. NERO

G'day, Sir, what?

\*

(CONTINUED)

18. CONTINUED: 18.
- Elliot is greatly relieved. The old man didn't hear it. But Elliot is still standing in an unsafe elevator. Sproing!
- ELLIOT
- I said "I haven't seen your wife lately."
- Mr. Nero smiles, and speaks too loudly:
- MR. NERO
- Yes, I'm eating solid foods again.
- ELLIOT
- Ah. Good.
- (exaggerated, even waving)
- See you at the banker's at ten.
- The Australian Executives respond with a chorus of "G-Days". Mr. Seymour gives Elliot a cautioning glance as the Blue Suits and the Brown Suits set off in two separate packs behind Mr. Nero. The doors close, and Elliot breathes a sigh of relief.
- He rides up one more floor -- sproing-sproing-sproing!
19. INT. ELEVATOR SHAFT - DAY 19.
- The cables are snapping like crazy, strands popping faster and faster -- sproing-sproing-sproing-sproing! The cables stop moving. Elevator hanging by a thread --
20. INT. COLLINS IMPORT-EXPORT CO., LTD. - 12TH FL. 20.
- The elevator doors open at Elliot's floor. He steps off, and as the doors close behind him, we hear a final - ping! The floor indicator above the elevator spins rapidly from 12 to Basement. There is a distant, sickening CRASH. Elliot stops, looks back at the elevator doors, can't figure out what happened, shrugs, and walks past a reception area to:
21. INT. 12TH FLOOR OFFICE AREA - DAY 21.
- Elliot breezes up to his coffee-swilling secretary, CAROL, and checks the IN box --
- ELLIOT
- Good morning, Carol. How's it going in there?

(CONTINUED)

21. CONTINUED:

21.

Next door, the SOUNDS of WORKMEN. \*

CAROL  
(is enjoying the  
excitement) \*

They've just put in the new  
windows. Everything will be ready  
by the end of the day. Look, we  
just got the seating arrangement  
for the Banquet Wednesday --  
you'll be at the head table! \*

She follows Elliot toward the office, flipping  
through his calendar and her steno pad. \*

22. INT. ELLIOT'S OFFICE - DAY

22.

What used to be a small, dark office is now in the  
process of becoming a large, sunlit corner office.

Carol follows a few steps behind Elliot, reading  
aloud from her notes while he glances through the  
mail. \*

CAROL  
After your 10 at the bank, you've  
got negotiations from 1-4, and a  
5:15 with the Board. \*

ELLIOT  
Let's move the negotiations up to  
12, and work through lunch. I'd  
like to close today --  
(glancing up for the  
first time)  
Wow, look at all this light! \*

Elliot turns around, admiring the office as he backs  
his way toward the wall without the glass in place.  
(Note: Carol is engrossed in her re-scheduling,  
doesn't look at Elliot.) \*

ELLIOT  
I never had any sunshine in here  
before, this is amazing! Boy, do  
I crave sunlight, I hate dark  
rooms. And the views! \*

Unaware, he is backing closer and closer to the empty  
window, where there is nothing to keep him from  
falling right out. \*

(CONTINUED)

22. CONTINUED:

22.

ELLIOT

I love this office.

Elliot has backed right up to the window, and starts to take one more step. It will be his last step --

CAROL

Oh, Elliot, here are the tax projections you requested.

... his foot stops just before Elliot would have toppled out, and he takes a step toward Carol to take the documents.

ELLIOT

Oh, thanks, I need these for the bank.

Elliot checks his watch, then turns to soak in the view.

ELLIOT

You know what, Carol?

CAROL

What, Elliot?

Carol has eyes only for her boss. Neither sees the WORKERS behind Elliot backing the huge pane of glass right towards him -- it will knock Elliot out the window.

ELLIOT

The corner office on the twelfth floor, the fantastic views --

The glass is moving closer, closer -- he's a goner.

ELLIOT (cont'd)

-- even the promotion, they're not what this is all about for me. After all the years of sacrifice and putting my life on hold --

He steps aside just as the glass would have pushed him out, and moves to Carol. (Neither is the least bit aware that he has just escaped a fatal fall.)

ELLIOT (cont'd)

-- at last, my family's future will finally be secured.

CAROL

(joking)

You better not get run over by a bus before Thursday.

22. CONTINUED:

22.

Elliot laughs joyously. Right, that'll never happen.  
He suddenly checks his watch, heads for the door.

\*  
\*

ELLIOT

Holy smokes -- better call and say  
I'll be a little late! Diane's  
got the car. I've got to grab a  
cab.

\*  
\*  
\*  
\*

23. EXT. ELLIOT'S OFFICE BUILDING - DAY

23.

Elliot emerges from the building, and runs to grab a  
TAXI CAB just dropping off a passenger. (Elevator  
repairmen rush in hurriedly.)

Elliot hops in, and the cab takes off.

24. INT/EXT. CAB - DAY

24.

All seems perfectly normal for a few seconds, until  
Elliot realizes the driver has accelerated to the  
extent that he is now driving at extremely high  
speed.

ELLIOT

Going kind of fast, aren't we?

(CONTINUED)

24. CONTINUED:

24.

The CABBIE turns around and just stares at Elliot with a look that says "Eat Shit". His face is gaunt and unshaven. His eyes are bloodshot. His teeth are filthy. A long-ashed cigarette dangles from his scabby lips. And he is staring backwards at Elliot for a very long time while still driving forward very fast. Elliot points toward the front windshield.

ELLIOT

I think the road's that way.

CABBIE

(in a dull monotone)

Eat shit.

ELLIOT

Thanks. Trying to quit.

The cabbie turns back toward the front. Elliot sighs. He looks at the man's Photo I.D. His name is Curtis Burch, and his picture shows the same unshaven, bloodshot sneer that we just saw him do.

CABBIE

Do you worship Satan?

ELLIOT

Do I what?

CABBIE

Do you accept the Lord Satan as the Supreme Being, and Evil your Salvation?

ELLIOT

(trying to appease  
the man)

I always meant to, but I've been so busy. I just never got around to it.

The cab is now speeding quite dangerously through red lights. Other cars are screeching to avoid it. Elliot realizes he is being driven by a lunatic.

Again, the man turns to face him, cigarette still dangling.

CABBIE

I like you. Do you worship Satan?

Elliot takes out his wallet.

(CONTINUED)

24. CONTINUED:

24.

ELLIOT

How much do you want to stop the cab?

No response.

ELLIOT

I'll give you twenty dollars to stop. Forty. I've got seventy six dollars, all you have to do is stop the cab.

The cabbie speeds up even more. Elliot is getting scared.

ELLIOT

I'll throw in the wallet. It's from Gucci. You'll impress all your friends in hell.

The cabbie takes the wallet and speeds up.

ELLIOT

Now stop the damn cab.

CABBIE

Do you worship Satan?

ELLIOT

Worship him? I am Satan!  
(with great force)  
And I command you to stop this cab!

The cabbie turns to face Elliot and lets out a blood-curdling SCREAM!

Elliot SCREAMS too, and points out the front windshield.

25. EXT. BRIDGE - DAY

25.

They are heading directly for a bridge railing.

26. INT/EXT. CAB - DAY

26.

The terrified cabbie slams on the brakes. The cab careens into the railing, and there is the terrible sound of crashing glass, metal and tires. Then, all is still.

Elliot picks himself up from the floor of the back seat, and realizes he's okay.

(CONTINUED)

26. CONTINUED:

26.

ELLIOT

Hey. You okay?

In the front seat, the cabbie tries to shake the grogginess out of his head.

ELLIOT

You could have killed us, you jerk.

Elliot opens his door and steps out. And SCREAMS.

27. EXT. BRIDGE - DAY

27.

The cab is hanging over the edge of the bridge, its side dangling over the river, teetering like a see-saw. Elliot just manages to grab the door handle, from which he now hangs, frozen with fear. Below him, the river roars.

28. INT/EXT. CAB - DAY

28.

Elliot painstakingly pulls himself back into the car, where he collapses on the back seat.

ELLIOT

Oh my God.

Elliot starts to lean to one side, and the car tilts dangerously to that side. The cabbie SCREAMS. Immediately, Elliot leans back, and the car tilts back.

ELLIOT

Okay. Now just ... take it easy.

CABBIE

Yes, Evil Master.

The cabbie sees Elliot's wallet on the floor by the front passenger's seat. He starts to reach for it.

CABBIE

Your wallet ...

He leans toward the dangerous side.

ELLIOT

No! Don't move!

CABBIE

Gucci ...

(CONTINUED)

28. CONTINUED:

28.

The cabbie leans all the way over. The cab starts to tilt ...

ELLIOT  
It's not really a Gucci!

Too late. The cab tilts too far to the side, and plunges.

29. EXT. BRIDGE - DAY

29.

The cab sails off the bridge toward the river below.

ELLIOT  
(o/s)  
It's an imitation!!!

The cab hits the water, and disappears beneath the surface.

FADE OUT

30. OMIT

30.

FADE IN

31. EXT. BRIDGE - DAY

31.

There is a SHERIFF standing at the broken railing, looking at the twisted metal, the skid marks, and over the water, where no sign of a car remains. \*

Elliot hauls himself up to the roadside, and - breathing heavily - approaches the Sheriff. \*

ELLIOT  
Officer ... it was terrible. My God. The car ... underwater ... give me a second.

Elliot catches his breath, standing now face-to-face with the Sheriff, who just stands there. He's cool. \*

ELLIOT  
Wait! There's another guy! Any sign of him? He was the driver. No sign of him? Oh my God, he must have drowned. He's a devil-worshipper. And a smoker.

The Sheriff deliberately unzips his fly. It's below the frame, but as we watch Elliot's expression we can tell the Sheriff is pissing on him. \*

(CONTINUED)

31. CONTINUED:

31.

ELLIOT

Hey!!!

Elliot jumps back, and puts his hands on his hips. He's angry. The Sheriff just ignores him.

\*

ELLIOT

I'm reporting you, buddy.  
Urinating On An Accident Victim.

Just then, Elliot hears something behind him, and he turns just in time to see that he is standing in the road, and a bus is about to run him over.

Elliot's mouth opens, and he lets out a blood-curdling SCREAM.

32. EXT./INT. BUS - DAY

32.

Elliot appears to slide waist-deep down the aisle as the bus rolls along. He looks in horror at the passengers as he passes. They clearly do not see or hear him. In fact, they do not respond at all.

33. EXT. BRIDGE - DAY

33.

The bus drives on, leaving Elliot standing in the middle of the road. He cannot figure out what is going on. Then he starts to get it.

\*  
\*  
\*

ELLIOT

Oh no. Ohhh nooooo. No no no.

\*  
\*

And he starts pacing, building to panic, stamping his feet -- only they don't stamp, his feet are silent.

\*  
\*

ELLIOT

NO NO NO! This can't be!  
(realizes)

\*  
\*  
\*

Oh. I'm dreaming. That's it.  
Whoa, wake up, wake up! Come on,  
you've got work to do!

\*  
\*  
\*

He starts slapping himself on either cheek, then harder and harder -- now shaking his head wildly, now jumping up and down. Silent feet. He stops and stares in renewed horror at the broken bridge railing.

\*  
\*  
\*  
\*  
\*

ELLIOT

I've got to get out of this dream!

\*  
\*

(CONTINUED)

33. CONTINUED:

33.

Panicked, he starts running down the road, as if  
someone were chasing him.

\*  
\*

ELLIOT  
(hyperventilating)  
God, I hate these nightmares where  
I'm running and running and  
running...

\*  
\*  
\*  
\*  
\*

He runs on down the road.

\*

CUT TO

34. EXT. DOWNTOWN - DAY

34.

On a busy street, Elliot walks up to a building's  
mirrored wall and watches pedestrians check out their  
reflections as they pass. Then he steps in front of  
it. No reflection.

ELLIOT  
Okay, let's just come right out  
and say it: I'm de-- I'm de--  
(forces himself to  
spit it out)

Dead!

(very calmly)

I am dead!

(furious)

I'm too busy to be dead!

\*

35. OMIT

35.

A 36. EXT. CITY STREET - DAY

A 36.

Elliot starts leaping up and down in front of a group of businessmen, making the most outrageous faces and gestures, and even aping their uptight walk. No reaction. He continues walking through the city streets, talking aloud to himself. As animated as he may get, none of the passersby sees or hears or pays any attention to him.

\*  
\*  
\*  
\*  
\*

ELLIOT

They don't give you any warning??  
Just "BOOM," it's over?? GOD! I  
have so many regrets. I regret  
eating OAT BRAN every morning,  
that's for sure. I wanted to take  
up racquet ball! I never finished  
cleaning out the garage. I was  
gonna order those tapes and learn  
Japanese in the car! I thought I  
had more time! What a cheat!!  
Thought there'd be music, and  
fluffy pink clouds, beautiful  
people in white robes with harps....  
instead I get Third Street --  
(tries to be  
positive)

Wait a minute. Maybe I'm looking  
at this death stuff the wrong way.  
Maybe I need to examine the up  
side. There is no up side. I'm  
dead! And nobody can see me. So  
I'm invisible. BIG DEAL. What am  
I going to do? Go into some  
women's locker room and stand  
around looking at naked girls?

He suddenly stops short. Just ahead of him, three  
young children emerge from a building with their  
father. They are the picture of family bliss.

ELLIOT

Oh my God, my kids...

CUT TO

36. EXT. HOPPER HOUSE - DAY

36.

Elliot walks up to his front door, reaches for the  
door-knob, and is propelled by his own momentum right  
through the door.

37. INT. HOPPER HOUSE FOYER - DAY 37.

He is inside. He looks at the door, then at himself. Then back at the door.

ELLIOT  
This is so creepy.

From the den comes the sound of the TV. It makes him sad. He takes a breath for courage, and walks into the den.

38. INT. HOPPER HOUSE DEN - DAY 38.

The room is dark, the only light comes from the TV screen in front of which Danny and Amanda lie in rapt attention. Elliot enters, and sees them.

ELLIOT  
Look at them. What's going to happen to them? Who's going to take care of them?

Danny turns from the TV, and looks right at Elliot.

DANNY  
Hi Dad.

ELLIOT  
Hi Dan---what?????

Now Amanda turns around and looks at him.

AMANDA  
Hi Daddy.

DANNY  
You're home early. That's nice.

Elliot is stunned. They can see him!

ELLIOT  
You can see me???

DANNY  
What?

ELLIOT  
You can see me? This is fantastic! I'm coming back! Maybe I'm not officially dead.

DANNY  
What are you doing?

(CONTINUED)

38. CONTINUED:

38.

ELLIOT

I'm asking you: Can you really see me?

Danny looks at his father as if he's trying to figure out what new game they're playing.

DANNY

Your mouth's moving, but I can't hear anything.

Danny turns off the T.V. set with the remote control. \*

ELLIOT

You can't hear me?

AMANDA

What's wrong with Daddy?

Diane enters.

DIANE

What do you mean "What's wrong with Daddy"?

She flips on the light, and the three kids jump in fright.

DIANE

Oh my God, where'd he go?

AMANDA

Daddy?

ELLIOT

What are you talking about, I'm right here.

DIANE

He just vanished.

DANNY

Great trick, Dad. Where are you?

AMANDA

Daddy?

ELLIOT

I'm right here!

DANNY

Wait! Turn off the light.

Diane turns off the light, and the kids jump again. They all spot Elliot.

(CONTINUED)

38. CONTINUED:

38.

DANNY  
Excellent trick!

ANGLE ON KIDS - OVER ELLIOT'S SHOULDER

Now Danny flips the light on and off, and the kids watch with fascination and dread. But Elliot remains right where he is.

ANGLE ON ELLIOT - OVER KIDS' SHOULDERS

Now, from their point-of-view, we see Elliot disappear as the light goes on, and reappear as the light goes off.

DANNY  
It's obviously based on some sort of optical illusion.

AMANDA  
I don't like this trick.

DIANE  
I hate it.  
(to Danny)  
Will you stop with the lights, please!

(calling protectively,  
as if Elliot were in the  
next room)  
That's enough, Elliot, you're scaring Amanda!

\*  
\*  
\*  
\*  
\*

Elliot stands and waves his hands back and forth in front of him, in a "Stop it" gesture. He thinks for a beat, then points to himself.

DIANE  
"I"?

Elliot nods yes and holds his thumb and forefinger close together, in the standard Charades gesture for "a small word".

DIANE  
"...have a very small--"

Elliot cuts her off with a slashing motion and repeats the "small word" gesture.

DANNY  
"I am"!

(CONTINUED)

38. CONTINUED

38.

Elliot nods yes and tries to imitate a ghost. He spreads his arms and waves them gently, rising on his tiptoes as if floating away, and forming his mouth into the shape necessary to make a spooky "oooo" sound.

(CONTINUED)

38. CONTINUED:

38.

AMANDA

A fish!

DIANE

A dancer. A modern dancer.

AMANDA

A big sissy!

At each wrong answer, Elliot shakes his head no and does his ghost imitation with increased exaggeration. Danny bursts out with ideas.

DANNY

You're an owl! You're a duck!  
You're White House Chief of Staff  
John Sununu!

Elliot makes a frustrated NO! gesture, and stops. He pulls off his jacket and drapes it over his head.

DANNY

You're an Iranian housewife!  
You're a condom!

Diane hits Danny with the pillow.

AMANDA

What's an Iranian housewife?

Highly frustrated, Elliot rips the jacket off his head. He's getting desperate. He tugs his earlobe.

ALL THE KIDS

Sounds like!

Elliot nods and thinks for a second. Then he picks up an imaginary wine glass and raises it formally.

DANNY

Sounds like ....

AMANDA

A glass.

DIANE

A drink ... You're a bink! You're  
a schmink!

Elliot shakes his head no, and makes the "toast" gesture even more deliberate.

(CONTINUED)

38. CONTINUED:

38.

DIANE

Wait! You're toasting -- it's a toast!

Thrilled, Elliot nods yes and pulls excitedly at his earlobe.

\*  
\*

DIANE

Sounds like "toast".

Elliot nods yes. The kids are getting very excited, and the tempo of the guessing increases, as they sense they are getting nearer to "winning".

DANNY

You're a ... host! A post!

Elliot is shaking his head no.

AMANDA

A ghost?

Elliot leaps up and nods yes furiously. The kids don't understand.

DIANE

You're a "ghost"?

DANNY

He's a ghost!

Elliot nods excitedly and makes steering wheel gestures.

DIANE

A car. You were driving a car ...

His hands make little diving gestures.

DIANE

And you ... over! It went over something.

Elliot nods yes. He and the kids are getting very excited, as they all realize they are very close to solving the mystery. The tempo and excitement increase. It's no longer about what happened to Dad, it's now about winning the game.

Elliot holds his nose and puffs up his cheeks, as if he were about to jump into water.

(CONTINUED)

38. CONTINUED:

38.

AMANDA

Someone made a stinkie.

DANNY

No! Water!

DIANE

It went in the water!

Elliot is practically jumping up and down with glee, and the kids are practically stepping over each other to finish the sentence. (There is no hint of sorrow as they put it all together, just the thrill of winning.)

DANNY

That's it!!! You were driving the car --

DIANE

-- and you had an accident, and the car went in the water --

Elliot is nodding excitedly. He closes his eyes and folds his arms across his chest like a corpse.

DANNY

-- and you drowned! That's it!!!  
You're a ghost!!! You're dead!

Elliot jumps for joy that they got it. The kids are thrilled. They figured it out. Then, a beat later ... it sinks in. They stand stock-still, their smiles turned to open-mouthed shock.

Elliot nods and does a weak version of his ghost-imitation one more time.

Little Amanda's lip starts to quiver, and she runs to her Daddy for a comforting hug. But she runs right through him, and lands flat on the floor. She looks up at Daddy with big, teary eyes, and starts to cry.

ELLIOT

Oh Amanda ...

Danny and Diane run to pick up little Amanda, and are careful to cautiously sidestep Daddy as they do.

AMANDA

Is Daddy going away like Mommy?

(CONTINUED)

38. CONTINUED:

38.

Elliot emphatically shakes his head "no". He clearly wants to say something else, but doesn't know how to act it out.

DANNY

Try telepathy, Dad. I read that's how ghosts communicate. Concentrate.

Elliot closes his eyes and screws up his face in concentration. The kids concentrate, too. After a few moments, his lips do not move, but we hear him GROAN, and then the groan bursts into words:

ELLIOT

(v/o)

Okay. Testing one, two.

DIANE

I hear it!

DANNY

I hear it too!

Now Elliot speaks without moving his lips, but he makes all the other facial movements and hand gestures he normally would.

ELLIOT

(v/o)

Great! Great! Okay, now I know this is confusing, but --

DIANE

Dad, this is really weird. Could you move your lips or something?

DANNY

Concentrate.

Elliot clears his throat and moves his lips awkwardly - and almost in sync - with his stilted words.

ELLIOT

I - am - moving - my - lips - as -  
I - speak. How - am - I - doing?

He's doing pretty lamely, but the kids don't want to embarrass him. They look at each other and put on forced smiles, as they half-heartedly try to convince him he's doing fine.

(CONTINUED)

38. CONTINUED:

38.

THE KIDS

It's good ... really good ... just fine, Dad ...

ELLIOT

That bad, huh? Try this:  
"I-am-really-getting-the-  
hang-of-it-now-aren't-I?"

It's still not quite right, but no one wants to hurt his feelings.

DIANE

Yeah, you're really versatile, Dad.

ELLIOT

How about this? "Testing-two-three."

The kids force smiles. Danny makes a gesture with his hands indicating he's just slightly off.

ELLIOT

How about this--

He tries again and is still unintelligible. He tries vainly to explain the situation.

\*  
\*

ELLIOT

Okay, look: I know this is a little odd, but between now and Thursday, we have to make sure no one finds out I'm a ghost.

DIANE

I don't get it.

ELLIOT

You can't get life insurance after you're dead. Same with pension plans. They're very strict about that. We just have to make it to Thursday. Then you kids'll be taken care of.

DIANE

I don't believe this.

AMANDA

Daddy, are you going to go away like Mommy did?

He bends down to her, tries to be reassuring, and attempts to be understood.

\*  
\*

(CONTINUED)

38. CONTINUED:

38.

ELLIOT

No, sweetie. I'm not going  
anywhere. I'm staying right here.

And with that, Elliot starts floating diagonally out  
of the room.

ELLIOT

Whoa! Whoa!!!

He tries to grab onto something to stop this  
movement, but he is being whisked away by some other  
force.

The kids are open-jawed, as they helplessly watch Dad  
fly through the ceiling and out of the house.

They run to the window and look out, but he is gone.  
They are stunned and heart-broken. Diane puts her  
arm around Amanda and closes her eyes.

CUT TO

39. INT. SIR EDITH'S STUDY NIGHT

39.

Elliot floats down through the ceiling of this  
book-lined English study, into the candle-lit room,  
and plops down length-wise on the massive oak desk of  
SIR EDITH (pronounced with a short E, not a long E)  
MOSER. \*

This entrance is extremely puzzling to Elliot, but  
does not seem to be at all unexpected by Sir Edith,  
the tall, middle-aged, British-accented academician,  
who looks up from his work with friendly hospitality  
at the sprawled-out figure of Elliot.

SIR EDITH

Hello hello. Be with you in just  
a moment.

Sir Edith goes back to work (munching on Henry VIII  
Drumstick). Elliot doesn't know where he is, what's  
going on, or what to say. He casts about, and spots:  
Cathedral-like windows. Glowing wax tapers, an  
alabaster seraphim, a tapestry of the Angel Gabriel  
guarding a gate. Sir Edith looks up at him and  
smiles. \*

SIR EDITH

Be a good fellow, and get off the  
desk, won't you?

Elliot gets off the desk.

(CONTINUED)

39. CONTINUED:

39.

Sir Edith goes back to his paperwork. Elliot takes a deep breath, smooths out his clothes, looks around, ponders, and nods gravely, accustoming himself to the fact that he has gone to his heavenly reward.

In a few moments, Sir Edith pulls out a folder, opens it, looks up at Elliot and smiles.

SIR EDITH

Now then. Awfully glad to have you here, Mr. Hopper. Uh...when did you die?

ELLIOT

(tries hard to reply)

This morning.

\*

SIR EDITH

(looks up at Elliot,  
thinks a minute.)

I say, old chap, you're not in synch.

\*

\*

Sir Edith opens his travelling briefcase, extracts two leads with rubber tips and holds them out to Elliot.

\*

\*

\*

SIR EDITH

Here, be a good fellow and put these on your forefingers.

\*

\*

\*

Elliot does as requested as Sir Edith repeats his former question.

\*

\*

SIR EDITH

(adjusting dials on  
his briefcase)

Now...When did you die?

\*

\*

\*

\*

ELLIOT

(concentrating)

This morning.

\*

We recognize an improvement.

\*

(CONTINUED)

39. CONTINUED:

39.

SIR EDITH  
(still adjusting dials)  
Cause of death?

\*

ELLIOT  
(now coherent)  
I drowned in a taxi cab.

\*

Elliot looks pleased. Sir Edith removes the finger clamps, looks at Elliot expressionlessly for a moment, then starts to laugh. Elliot is insulted.

SIR EDITH  
I'm sorry ... forgive me ...  
(still trying to stifle  
laughter)  
And, where did this ... unusual  
tragedy take place?

ELLIOT  
USA. Planet Earth. Excuse me ...  
this is heaven, right?

SIR EDITH  
Don't be silly.

Sir Edith starts laying out medical and measuring instruments. Elliot starts to sweat.

ELLIOT  
Then ... this is hell?

Sir Edith takes offense.

(CONTINUED)

39. CONTINUED:

39.

SIR EDITH

Oh, thank you very much. Do I  
 come into your home and tell you  
 it's some sort of inferno? Some  
 stinking, sweltering cesspool?

Sir Edith selects some calipers, and starts making  
 measurements of Elliot's head.

SIR EDITH

Stand very still, please.

ELLIOT

(trying to maintain  
 control)

Where am I?

SIR EDITH

You're in London.

Elliot lets that sink in. His eyes narrow as he  
 tries to figure out what London has to do with  
 anything.

ELLIOT

(very politely)

Excuse me. Excuse me.

Sir Edith keeps making measurements and writing down  
 the numbers.

ELLIOT

This has been sort of an unusual  
 day for me, so I wonder if perhaps  
 you would be kind enough to tell  
 me --

(screams!)

WHAT AM I DOING IN LONDON?!?!?!?!?!?

Sir Edith steps back and puts his calipers down.

SIR EDITH

Acting just like an American, I'm  
 afraid. Left our good manners  
 "Home, Home on the Range", have  
 we?

ELLIOT

(through clenched  
 teeth)

What - am - I - doing - here?

(CONTINUED)

39. CONTINUED:

39.

SIR EDITH

Actually, I summoned you. I sensed a disturbance in the spirit ether, which is almost always a sure sign of inter-corporeal maltransference.

ELLIOT

A what?

Sir Edith picks up a device that looks something like a geiger-counter and starts running it all over Elliot's body, carefully noting the readings.

SIR EDITH

It means they screwed up. It's the after-life equivalent to misplacing your paperwork. It's rare, but it happens. Anyway, it's sort of a speciality of mine. I've written the book on it.

Sir Edith picks up a BOOK which he shows to Elliot. The cover reads: "ON INTERCORPOREAL MALTRANSFERENCE by Sir Edith Moser".

SIR EDITH

Now can we please get on with it?

ELLIOT

Get on with what???

SIR EDITH

My research, you dead twit!

ELLIOT

No, I've got to go back. You can send me back, can't you?

SIR EDITH

(very irritated)

Well, of course I can send you back, but why would I want to?

ELLIOT

Look. After Thursday, I'll come back, and you can do all the research you want.

SIR EDITH

Thursday? You think you'll make it to Thursday?

(CONTINUED)

39. CONTINUED:

39.

Sir Edith starts to laugh.

ELLIOT  
What's so funny?

SIR EDITH  
This is a temporary state you're  
in. I've never known anyone to  
last more than three days, and  
most go in less.

ELLIOT  
(stunned)  
What happens then?

SIR EDITH  
The Endless Snooze, I'm afraid.

ELLIOT  
I've got to make it to Thursday.

SIR EDITH  
Hmmm. Your readings are strong  
... have you started to flicker?

ELLIOT  
Flicker? No.

SIR EDITH  
Well, you might make it to  
Wednesday, maybe even Wednesday  
night, but ... no, not Thursday.  
Quite impossible.

This is very bad news, indeed, but Elliot is  
determined to do right by his kids.

ELLIOT  
I have got to go back and try.  
It's for my kids. They are so  
young and their Momma died a few  
years ago and I'm all they've got.  
Please.

Elliot looks at the book on the desk to recall the  
man's name.

ELLIOT  
(reading)  
Sir Edith?

(CONTINUED)

39. CONTINUED:

39.

SIR EDITH  
"Eh"-dith. Sir "Eh"-dith Moser.

ELLIOT  
It's spelled "Ee"-dith.

SIR EDITH  
But it's pronounced "Eh"-dith. It  
rhymes with lettuce ... if you  
have a lisp.

ELLIOT  
That's a girls' name.

SIR EDITH  
(touchy)  
See here, it is not a girl's name.  
"Eh"-dith is a boy's name.

ELLIOT  
Sorry. How did you get it?

SIR EDITH  
I was named after my grandmama.

ELLIOT  
Your grandmother's name was  
"Eh"-dith?

SIR EDITH  
(getting exasperated)  
No, her name was "Ee"-dith.

ELLIOT  
So you do have a girl's name.

SIR EDITH  
(waving arms wildly)  
I do not!!!  
(putting an end to it)  
Look, have you ever heard of  
Evelyn Waugh?

ELLIOT  
Of course I've heard of Evelyn Waugh.

SIR EDITH  
Well, my name is just like hers.  
Will you please stand still.

ELLIOT  
No.

(CONTINUED)

39. CONTINUED:

39.

Elliot bobs and weaves to prevent the man from taking any more measurements.

ELLIOT

You've got to send me back. I can't let my kids down again. Please.

\*

SIR EDITH

(giving up)

Oh, all right . Look, I'll send you back. But I must have further readings. Agreed?

\*

\*

ELLIOT

Sure. Anything -- but not right now!

\*

\*

SIR EDITH

Alright, off you go, then. Godspeed ...

\*

Sir Edith pushes a button on one of the strange devices nearby. Elliot is whisked away.

ELLIOT

Whoa!!!

Elliot disappears through the ceiling.

CUT TO

40. INT. HOPPER DINING ROOM - DAY

40.

The kids are still at the window, devastated.

DANNY

What do we do ...

DIANE

I don't know, Danny ...

Just then, Elliot tumbles into the room, floating wobbily down through the ceiling.

ELLIOT

Hey, look who's back?

The kids spin at the sound of his voice, and watch as he tries to stop his descent.

(CONTINUED)

40. CONTINUED:

40.

ELLIOT

Whoa, whoa!

THE KIDS

Daddy!!!

41. INT. HOPPER LIVING ROOM - DAY

41.

He floats down to floor level, but can't stop. He actually starts sinking through the floor. He waves his arms wildly, and manages to stop himself just before he completely disappears into the basement. (Only the upper half of his body is sticking up through the floor, and it is at an angle.)

DANNY

Are you okay?

ELLIOT

Yeah, fine ... soon as I get the hang of this flying stuff ...

He is trying to extricate himself from the floor, but can't quite make it up.

DIANE

We thought you ...

ELLIOT

I know. But it's okay. I'm ... I'm back, and ...

He isn't sure what to tell the kids ... they look at him with such need.

ELLIOT

... and everything's going to be ... you know, fine ...

He's lying, but he doesn't want to alarm the kids. He is still having trouble getting out of the floor, but for the kids' sake, he pretends he doesn't mind, brings up one arm, and rests his head on it.

DANNY

Where were you?

ELLIOT

I was in London ... with a guy named Edith.

(CONTINUED)

41. CONTINUED:

41..

They just look at him. They don't buy it for a second.

DIANE

Fine, if you don't want to tell us  
where it is you go, fine.

AMANDA

Daddy, can I take you to  
show-and-tell?

She looks so cute sitting there on the floor, eye to  
eye with her father.

ELLIOT

No Amanda, you can't. If anybody  
asks, you just tell them  
"Everything's perfectly normal". Okay?

They all look at their Dad - head sticking out of  
the floor - and nod their sincere agreement.

ELLIOT

We just have to make it to  
Thursday.

The phone RINGS. Diane goes off to get it.

ELLIOT

(scheming aloud)

Obviously I can't go into the  
office. So I'll stay home till  
then. We'll tell people I'm ...  
I'm not feeling well

(excited)

That's Great, I can't go into the  
office, I'm not feeling well --  
and then after Thursday, I die,  
right?

DIANE

It's Mr. Collins for you, he  
sounds kind of flipped out.

ELLIOT

Uh oh.

He tries to take the phone, but it keeps passing  
through his "ghost-hand".

DANNY

Concentrate, Dad.

Elliot visibly concentrates and takes the phone.

ELLIOT

Mr. Collins.

## 42. INT. MR. COLLIN'S OFFICE - DAY

42.

Intercut between Elliot and MR. COLLINS, the angry, mean-looking boss in his blue suit. In the background, Mr. Nero and some Brown Suits glower.

\*  
\*

MR. COLLINS

Why weren't you at the bank meeting, hopper?? The merger's falling apart. Where have you been all day? We had negotiating committees from both firms sitting around waiting for you, and you didn't even have the courtesy to call and say you were standing us up!

\*  
\*

ELLIOT

(rattled)

Mr. Collins, I assure you --

\*

MR. COLLINS

You better not blow this deal, Hopper. Or you know what I will personally do to you?

## 43. INT. HOPPER LIVING ROOM - DAY

43.

We now stay on Elliot as he practically flinches, listening to all the awful things Mr. Collins is telling him. The children watch with concern. Elliot hangs up. He looks around at his children, very worried.

\*  
\*  
\*

ELLIOT

How am I going to go to work?

DISSOLVE TO

## 44. INT. HOPPER LIVING ROOM - LATER THAT NIGHT

44.

The clock says 11:15. Elliot sits, melancholy, in some humanly impossible place, such as on a lamp, or on the fireplace, or on the ceiling. On one side of him are framed family photos. He picks one up. It's an old black-and-white SNAPSHOT of Elliot as a small boy (8-year old with gray hair) with a man in a bunny suit ... obviously his father.

DIANE

You going to bed soon?

ELLIOT

No.

DIANE

Aren't you tired?

(CONTINUED)

44. CONTINUED:

44.

ELLIOT

I don't think ghosts get tired.

DIANE

Are you just going to sit up all night?

ELLIOT

(shrugs)

I'm a ghost. It's my job.

DIANE

Speaking of jobs ... do you really think you can go to work like this? Who are you kidding?

ELLIOT

I'm not saying it'll be easy, but I really believe that if we pull together ...

He is standing by the bar, and concentrates hard enough to pick up a bottle.

ELLIOT

... and if I concentrate hard enough, and if we all stick with the plan for tomorrow, then we can keep people from knowing I'm a ... what I am.

DIANE

And if you don't? What happens to us?

He pours himself a drink.

DIANE

How am I supposed to support myself and two kids? Have you left us anything?

\*  
\*  
\*  
\*

Elliot shakes his head no.

\*

DIANE

You don't have life insurance -- what about the house, do we own this house?

\*  
\*  
\*  
\*

Elliot is shaking his head no to each question.

\*

(CONTINUED)

44. CONTINUED:

44.

DIANE (cont'd)

Why did you leave everything to  
the last minute??

\*  
\*  
\*

ELLIOT

I didn't know it was the last  
minute!

\*  
\*  
\*

(then)

I had life insurance... I cashed  
it in when your momma was sick, to  
cover the medical bills. I  
mortgaged the house! Anything to  
try and save her.

\*  
\*  
\*  
\*  
\*  
\*

Diane feels a pang of grief.

\*

DIANE

I'm sorry, Daddy.

\*  
\*

(CONTINUED)

44. CONTINUED:

44.

ELLIOT  
 I thought if I worked like crazy  
 for a few years, I could build  
 back up.  
 (determined)  
 Diane, somehow I am going to pull  
 this off.

\*  
\*  
\*  
\*  
\*  
\*

DIANE  
 But what if you don't?

\*  
\*

ELLIOT  
 I give you my word: I am not  
 going to let you kids down.

He raises his glass.

ELLIOT (cont'd)  
 To "Thursday"!

He drinks it. Then he looks down and notices a large puddle forming on the floor. The drink went right through him. He regards it thoughtfully.

DIANE  
 We're screwed.

EXIT DIANE

Suddenly Elliot's image actually "flickers". It lasts only a second or two, but it startles him. He doesn't understand what it is, but it clearly upsets him.

DISSOLVE TO

45, 46, 47, 48, 49, 50, 51, 52 & 53. OMIT

AA54. INT. HOPPER HOUSE FOYER - DAY

AA54.

Amanda and Elliot start out front door.

ELLIOT  
 Did you brush your teeth?

AMANDA  
 Some of them.

A54. EXT. HOPPER HOUSE - MORNING

A 54.

Young Stuart pedals by on his bike and does a double-take.

(CONTINUED)

A 54. CONTINUED:

A 54.

STUART'S MOVING P.O.V. He sees Amanda walking alone, with her hand held aloft. He stops to watch the action. Stuart sees Amanda walk past an overturned bicycle, stop, look at it while it rights itself, and continue to the car. Then the car door opens by itself, she gets in and the door closes behind her.

Now Danny and Diane get into the car, but Danny - not being able to see Elliot - gets in and starts to sit right on him.

ELLIOT

I'm sitting here.

Danny leaps up.

DANNY

Sorry.

Danny jumps in back and Diane drives them off.

DIANE

There is no way this is going to work.

Back to Stuart, who climbs on his bike and pedals into a hedge.

54. INT. 12TH FLOOR OFFICE AREA - DAY

54.

Elliot, Diane, Danny and Amanda walk past Carol into their father's office.

CAROL

Hi kids. Where's your Dad?  
Everybody's going crazy looking for him.

DIANE

Maybe he's dead

DANNY

--tired! Dead tired.

55. INT. ELLIOT'S OFFICE - DAY

55.

Carol follows them into Elliot's office - the construction is all done - and watches as they close drapes and turn off lights. Elliot stands right beside Carol, but the room is still light, and he is not yet visible to her.

(CONTINUED)

55. CONTINUED:

55.

DIANE

Or maybe he drowned.

DANNY

(angrily, at Diane)  
--in paperwork.

CAROL

Oh. What are you doing?

DANNY

Carol, do you see my Dad anywhere?

Elliot waves his hands right in Carol's face.

CAROL

No.

Danny looks around and sees one more light. He turns it off. Carol turns her head an inch toward Elliot and lets out a scream.

ELLIOT

Hi.

CAROL

Oh, God, you scared the lunch out of me. Don't ever do that again.

ELLIOT

Sorry.

CAROL

Where have you been? Collins is furious with you.

ELLIOT

Long story.

(to the kids)

I think this works. Let's lock it in.

The kids seal the drapes shut with masking tape, and unscrew the turned-off light bulbs. (Carol divides her attention between Elliot and trying to figure out what the kids are doing.)

ELLIOT

Okay, Carol, we got a lot to do.

CAROL

Elliot, what are they doing?

(CONTINUED)

55. CONTINUED:

55.

ELLIOT

I just thought it'd be nicer in  
here without all that damn  
sunshine.

CAROL

I thought you loved the sunshine.

ELLIOT

(trying another tack)  
Actually it's the view. It's not  
pretty, and it's distracting.

CAROL

You always loved the view.

\*

ELLIOT

(not willing to give up)  
But really, it's my eyes. They're  
suddenly very sensitive to light.

CAROL

(trying to be helpful)  
Okay, I'll buy that one.

ELLIOT

Fine. We'll stick with that.  
(to the kids)  
Good work, gang. Thanks. Pick me  
up later, okay?

DIANE

If St. Peter calls, we'll get a  
number.

ELLIOT

Thank you.

Elliot watches the kids exit.

ELLIOT

Okay, what've we got?

(CONTINUED)

55. CONTINUED:

55.

CAROL

All hell breaking loose. Collins  
wants you to handle all the  
negotiating sessions today.  
He says the Australians are  
getting a little edgy -- and  
you're the one they trust.

\*  
\*  
\*

(checks pad)

You've got a ten, a ten-thirty, a  
twelve, a two, a five, two  
five-thirties, and a six.

(CONTINUED)

55. CONTINUED:

55.

ELLIOT

Okay. Cancel the ten, cancel the ten-thirty, cancel the twelve, the two, the five, both five-thirties

--

CAROL

You can't cancel the five.

ELLIOT

Do I have a four?

CAROL

No.

ELLIOT

Move the five to four and cancel the four.

Very concerned, Carol starts writing all this down, and while her head is down, Elliot starts to float diagonally out of the office. (He moves just as he did the last time Sir Edith summoned him.)

ELLIOT

No!

He forces himself back down, but several feet from where he took off.

CAROL

Don't cancel the four?

ELLIOT

Yes cancel the four.

Carol returns to writing her notes. Elliot feels himself being tugged again, and grabs onto something to hold himself in place.

CAROL

And what do you want to do about the six?

ELLIOT

Cancel it.

He is being contorted, stretched out towards the window.

ELLIOT

Not now!

(CONTINUED)

55. CONTINUED:

55.

He pulls himself back into normal shape just as she looks up.

CAROL

What do you mean "not now"?

ELLIOT

Uh, you can cancel it later ... at your convenience.

Elliot is struggling to fight the force trying to pull him from the room.

CAROL

Are you okay?

ELLIOT

(struggling)

Fine. I'm perfectly fine.

CAROL

Do you want some coffee?

ELLIOT

No. Thanks. That stuff just goes right through me.

Carol puts down her pad, takes off her glasses, and gets very serious.

CAROL

Elliot ... forgive me, but I'm worried about you ...

ELLIOT

Oh, you don't have to ....

CAROL

This is hard to say. Just hear me out.

She turns her back to him, as it's easier to talk so personally without facing him.

CAROL

When you work with someone as closely as I have with you ...

Now, the force is too strong, and Elliot loses the battle. He is whisked right out of the room. As Carol does not know this, she keeps right on talking.

(CONTINUED)

55. CONTINUED:

55.

CAROL  
 ... you come to have certain ...  
 feelings for that person --

56. OMIT

56.

57. INT. AIRPLANE LAVATORY - DAY

57.

Elliot lands in a very dark, small room of some kind.  
 He is disoriented from his flight, and has no idea  
 whatsoever - nor do we - where he is. There is a  
 HUMMING sound all around him.

ELLIOT  
 (tentatively)  
 Hello?

Just then, a door opens, and Sir Edith enters the  
 cramped little room. There is barely enough room for  
 the two of them to stand. Sir Edith turns a latch on  
 the door and the light goes on: we are in a tiny  
 little lavatory. (Sir Edith is munching on food.)

SIR EDITH  
 Hello, hello. How are we today?

ELLIOT  
 (snarls)  
 I think the question is "Where are  
 we today?"

58. EXT. 747 JETLINER IN FLIGHT - DAY

58.

A British Air jet at 38,000 feet.

SIR EDITH  
 (o/s)  
 Somewhere over the Atlantic, I  
 suppose.

ELLIOT  
 (o/s)  
 What???? I have got work to do!

59. INT. AIRPLANE LAVATORY - DAY

59.

SIR EDITH  
 Relax, you're dead, no one expects  
 you to get any work done.  
 (looks around)  
 Where are you?

(CONTINUED)

59. CONTINUED:

59.

Elliot is almost nose-to-nose with Sir Edith.

ELLIOT

I'm right here.

SIR EDITH

Can't see hide nor hair of you  
with all this light.

He turns, and unlatches the door. That turns the  
light off.

SIR EDITH

Ah, much better.

ELLIOT

See if you can understand this: I  
have to go back to my office now.  
My secretary is talking to me!

Sir Edith withdraws his geiger-counter and starts  
taking measurements.

SIR EDITH

I don't think you appreciate how  
important it is I get these  
measurements. This hasn't  
happened in over 40 years.

Sir Edith is holding Elliot by the shoulders. Just  
then, a NUN opens the door to the lavatory, and in  
the darkness sees Sir Edith and Elliot in what  
appears to be a compromising position.

NUN

Well, excuuuuse me.

And she closes the door. Sir Edith goes back to work  
and appears immediately concerned with what his meter  
is reading.

SIR EDITH

Hmmm ... this isn't good.

ELLIOT

I flickered last night.

SIR EDITH

Oh dear.

ELLIOT

What does it mean?

(CONTINUED)

59. CONTINUED:

59.

SIR EDITH

Does the phrase "Get your affairs in order" mean anything to you?

ELLIOT

How much time do I have?

SIR EDITH

A day. 36 hours, tops. --

ELLIOTS

That's only Wednesday night!

SIR EDITH

(finishing)

-- and considerably less, if you "play ghost" and tire yourself out.

ELLIOT

"Play ghost"?

Sir Edith makes a flibbery face, wagging his fingers:

SIR EDITH

"Oooga booga booga!" Jumping out of walls and flying around, that sort of thing. Loads of fun but very draining.

And exactly the sort of thing Sir Edith has been forcing Elliot to do.

ELLIOT

Send me back. I don't have a minute to spare. You've got to send me back right now!

SIR EDITH

(mightily disappointed)

Alright. Well, I should be on the Coast sometime tomorrow ... I'll see you then, what?

ELLIOT

Great. But don't "whoosh" me away anymore! Use the phone. Make an appointment. Ring my doorbell.

SIR EDITH

Touchy. Very well. Till then...

(CONTINUED)

59. CONTINUED:

59.

Sir Edith pushes a button on his travelling device,  
and Elliot is whisked out of the airplane.

The nun from before watches as Sir Edith opens the  
door to the lavatory and emerges ... alone. She does  
a double take. She knows there were two men in there  
moments ago.

SIR EDITH  
Careful with that flush mechanism  
... it's very powerful.

And Sir Edith walks off.

CUT TO

60. INT. ELLIOT'S OFFICE - DAY

60.

Carol is still facing away from the desk, talking to  
Elliot.

(CONTINUED)

60. CONTINUED:

60.

CAROL

... and even though I know you  
feel the same way about me, we  
must never give in to these  
feelings ...

Elliot tumbles in through the windows on the other  
side of the office, and lands in a heap on the floor.

CAROL

... these passions that burn so  
deep within us. We must never  
even speak their name. Never. Do  
you understand?

She turns to face him just as he scurries to his feet.

ELLIOT

Yes!

Elliot has no idea what she was just saying, but he  
adopts a sunny, positive attitude to cover.

ELLIOT

Terrific! I'm with you all the  
way on this one! It's great!  
Fantastic!

Carol nods, bites her lower lip and hurries from the  
office, fighting back the tears.

Elliot takes a second to compose himself. Then he  
hits the intercom and talks to Carol.

ELLIOT

Okay, let's start setting up those  
conference calls.

CAROL

(on intercom)

Oh, I forgot to tell you. You have  
to take your life insurance  
physical this afternoon.

Elliot is suddenly horrified by that thought.

ELLIOT

What?!?

(pacing)

Can't they just give me the  
insurance without the physical?

61. INT. CAROL'S OUTER OFFICE - DAY

61.

Carol - still fighting tears - continues speaking with Elliot over her speaker.

CAROL

No. And they said it's today or never. I've got the forms right here.

She grabs the forms and her ever-present cup of coffee and walks back into Elliot's office.

62. INT. ELLIOT'S OFFICE - DAY

62.

Carol enters as Elliot is still pacing and talking into the speaker-phone.

ELLIOT

No, no, you've got to get them to waive the exam. Call them, think of something! And make sure my Pension Plan paperwork has been pushed through, will you? And one more thing --

\*  
\*  
\*  
\*  
\*

Carol's jaw drops open. She sees Elliot standing in the middle of his desk! His legs have disappeared, and his torso sticks up through the center of the desk.

CAROL

(stunned)

Elliot .... ?

Elliot looks down and sees what he has done. Rather than jumping out of the desk and making the situation even harder to explain, he stands his ground, looks at Carol, and picks up his own coffee cup.

ELLIOT

I think someone's been putting hallucinogens in the damn coffee. Have you noticed that?

CAROL

(feeling very strange)

Uhhh, no!!! Here's the forms for the Doctor to fill out.

Carol reaches as far as she can to hand Elliot the slip of paper, then backtracks out of the office and closes the door behind her.

Elliot looks down at the slip of paper, and thinks.

(CONTINUED)

62. CONTINUED:

62.

Then he happens to look over to a wall mirror. He sees that he is casting no reflection, but the slip of paper he holds, is! He gets an idea, picks up the phone and quickly dials.

ELLIOT

Diane! Go to my closet, get the following things and bring them to me right away ...

CUT TO

63. EXT. MEDICAL OFFICE BUILDING - DAY

63.

Most people walking down this street are dressed for warm weather: shirt sleeves, cotton dresses, a few in shorts and t-shirts.

Elliot's car pulls up at the building, driven by Diane, and Elliot gets out. Or rather, his clothes do: galoshes, slacks we haven't yet seen, a long, heavy overcoat, a hat, and a woolen scarf completely covering his face, held in place by thickly gloved hands.

[NOTE: Up till now, Elliot has worn only his ghost clothes - the clothes he died in, and which are invisible with him. Wearing these new all-covering clothes, he is not visible, but the clothes are, and so it looks as if there is a person inside them. Got it?]

ELLIOT

Thanks, Diane.

DIANE

A complete physical?

ELLIOT

Trust me.

In the car, Diane shakes her head and drives off.

Lightly-dressed people watch Elliot oddly as he walks into the clinic. Elliot turns to them and rubs his arms as if cold.

ELLIOT

Brrr. Cold enough for you?

The pedestrians cut a wide swath to avoid him, and he goes into the building.

## 64. INT. DOCTOR'S OFFICE - DAY

64.

It's one of those impersonal Medical Corporations ... lots of hustle-bustle, people being shunted from room to room. Elliot enters, and passes a waiting patient: a fidgety, tic-inflicted, middle-aged fellow named ROB COHEN, whose eyes widen in fear at the strange sight of Elliot. Elliot approaches the NURSE at the front desk, rubbing his arms as if trying to warm himself up.

ELLIOT

Brrrr. Brrrr. Yeah, it's warmer in here. Hi, I'm Elliot Hopper.

Without even looking up, the officious Nurse hands him a form attached to a clipboard.

NURSE

Yes, Mr. Hopper. Take this to Room 2 and strip to the waist.

Elliot - who looks quite ridiculous without even an inch of face showing - takes the clipboard and heads down the hallway.

## 65. INT. EXAMINATION ROOM - DAY

65.

There is a knock on the door.

ELLIOT

Come on in.

A DOCTOR hurries in, and heads right for the clipboard. (NOTE: All of the Doctors and Nurses in this scene will hurry impersonally through the examination, more interested in moving people through the assembly-line than in actually making human contact with their patients.)

DOCTOR

Dark in here ...

ELLIOT

Please. I'm very shy.

The Doctor takes out his stethoscope and places it against Elliot's chest. Elliot looks smugly confident.

(Note: Elliot has his hands behind his back.)

(CONTINUED)

65. CONTINUED:

65.

The Doctor nods ... we can even HEAR a heartbeat. Elliot is smiling confidently. Then the heartbeat sound stops. The Doctor frowns. He looks up at Elliot.

ELLIOT  
Something wrong?

DOCTOR  
Your heart's stopped.

Elliot frowns and fumbles with his hands behind his back.

ELLIOT  
Hehehe. Must be something wrong with the stethoscope.

The Doctor takes off the stethoscope to examine it, and we faintly hear the sound of a tape being rewound at high speed, and now for the first time see that he is holding Danny's portable cassette player against his back. It is rewound, and clicks to a stop.

ELLIOT  
Try it again.

The Doctor puts the stethoscope up to Elliot's chest, Elliot hits the play button, and the heartbeat sounds continue. The Doctor nods.

DOCTOR  
Okay. Why don't you go across the hall, see Nurse Satler in X-Ray.

The Doctor hands him the clipboard and exits.

Elliot breathes a sigh of relief, takes the clipboard, starts for the door.

66. INT. DOCTOR'S OFFICE HALLWAY - DAY

66.

Down the hall, the nervous Mr. Cohen stops short.

67. INT. DOCTOR'S OFFICE - HALLWAY - DAY

67.

Mr. Cohen's P.O.V. An examination room door opens and closes, a clipboard floats across the hall, and then the door to the x-ray room opens and closes.

68. INT. X-RAY ROOM - DAY

68.

It's nice and dark in here, and very hi-tech. It's got the giant x-ray and other modern imaging machines, lots of file cabinets, a skeleton standing in the corner, etc. Elliot hands the clipboard to NURSE SATLER who takes it and disappears behind the protective lead wall.

NURSE SATLER  
Stand chest against the plate,  
please ...

Elliot thinks furiously. Then he spots the human skeleton standing in the corner.

69. INT. X-RAY CONTROL BOOTH - DAY

69.

Nurse Satler turns on a CRT screen and watches a "live" picture of the x-ray. There is nothing there.

NURSE SATLER  
Mr. Hopper, stand chest against  
the plate please ...

After a few moments we see an x-ray image "walk" awkwardly into position.

NURSE SATLER  
Hands on hips ...

70. INT. X-RAY ROOM - DAY

70.

Elliot is holding the skeleton in place in front of the x-ray machine, he tries to move its hands onto its hips and somehow keep them there without dropping the whole damn thing.

71. INT. X-RAY CONTROL BOOTH - DAY

71.

The hands move with exaggerated motions onto the hips. Nurse Satler frowns a second at this image.

NURSE SATLER  
Anybody ever tell you you've got  
the bone structure of a woman?

On the screen, we see one of the hands give a limp-wristed "Oh, go on" gesture.

NURSE SATLER  
Breathe in and hold ...

We see the x-ray image rise a bit (as if having taken a breath).

(CONTINUED)

71. CONTINUED:

71.

The Nurse hits the button that takes the x-ray.

NURSE SATLER

Thank you Mr. Hopper, please send  
in the next patient.

72. INT. X-RAY ROOM - DAY

72.

Elliot made it. He moves the skeleton to one side,  
and just as he gets it near the door, he opens the  
door.

ELLIOT

They're ready for you now.

He pushes the skeleton to the corner, the door opens,  
causing the room to get light, and the nervous Mr.  
Cohen pokes his head in.

MR. COHEN

Thank y--

All he sees is a skeleton moving to the corner. He  
freezes in terror and starts to hyperventilate.

Elliot winces and slips out of the room.

73. INT. EXAMINATION ROOM - DAY

73.

Elliot gets back into the dark examining room and  
starts putting his clothes on.

Another NURSE pops her head in.

ELLIOT

Okay, I guess I'm done now, huh?

NURSE

Yep. (then) Oh! Almost forgot.  
One last thing...

The Nurse hands him a URINE SPECIMEN BOTTLE. The  
musical cue and the camera quickly moving in towards  
it make it seem as if this is the most heinous  
instrument on earth. Elliot holds the bottle and  
looks at it. Then he looks up at the Nurse.

ELLIOT

(with a sick expression)  
Give me a minute ...

The Nurse leaves. Elliot thinks.

## 74. INT. BATHROOM - DAY

74.

Elliot stands in the brightly-lit bathroom, his specimen bottle in his hand. Moments later, the door opens, and Mr. Cohen enters, with his specimen bottle and heads for the urinal.

Elliot waves his hands in front of Mr. Cohen's face as Mr. Cohen steps up to the urinal and unzips. The man cannot see him.

Elliot shakes his head - he's not proud of this, but he has to do it. He takes his specimen bottle and holds it down in front of Mr. Cohen's bottle. Mr. Cohen, like most men, looks up and about as he fills the bottle. Elliot glances down to make sure it's working, and his face cannot help but show his discomfort at this. Finally, he withdraws his bottle, he mouths "Thank You" to the unsuspecting Mr. Cohen and exits with his filled bottle.

Mr. Cohen shakes off and raises his cup - only to see it's empty. He practically jumps at the sight. He looks down and back at the cup, and cannot figure it out.

## 75. INT. EXAMINATION ROOM - DAY

75.

Elliot has given the cup to the Nurse, and is putting his coat on, getting ready to leave.

NURSE

(exitting)

Thank you, Mr. Hopper.

ELLIOT

No problem. Bye.

She exits with his chart, and he puts on his hat and gloves. He is immensely proud of himself, and gives the air a triumphant high-five.

## 76. OMIT

76.

## 77. OMIT

77.

## 78. INT. DOCTOR'S OFFICE - HALLWAY - DAY

78.

Elliot in his "visibility clothes" but without his scarf in place, triumphantly leaves the Medical Offices and practically dances down the hallway.

Just as he rounds the corner, he comes face to face with poor Mr. Cohen, who takes one look at this apparition, screams, and runs off down the hall.

CUT TO

79. INT./EXT. ELLIOT'S CAR - DAY

79.

Diane is driving Elliot home. (Elliot is wearing his ghost-clothes again.) In mid-argument:

\*  
\*

ELLIOT

What're you worried about. I'm doing great.

\*

DIANE

What if somebody finds out you've died and you're a ghost, like what if they find your body?? --

\*  
\*  
\*

ELLIOT

I'm at the bottom of the river!

\*  
\*

DIANE

-- Do you know how weird that would make me look? "Hey, there goes Diane... you know, Casper's daughter.

\*  
\*  
\*  
\*  
\*

80. EXT. CITY STREET # 2 - DAY

80.

They have stopped at a light. Before Diane can respond, they hear:

TONY

(o/s)

Diane! Yo! Lemme in! I need a ride!

This is TONY RICKER, a bedroom eyed, sneering, lanky, greasy delinquent, and every father's nightmare of who his daughter might end up with.

81. INT./EXT. ELLIOT'S CAR - DAY

81.

ELLIOT

Who's Mr. Wonderful?

DIANE

Tony Ricker. Do not embarrass me!

ELLIOT

You're not going to let him in --

But Tony just hops in. Elliot is now squeezed in between the two teenagers: the studly Tony and the moony-eyed Diane.

TONY

Hey, thanks, babe. You're looking good.

(CONTINUED)

79. CONTINUED:

79.

Elliot waves his hands in front of Tony's face to test his invisibility. Tony can't see him.

DIANE

Yeah? Thanks, man. You too.

(CONTINUED)

81. CONTINUED:

81.

TONY

Yeah, I know.

Elliot rolls his eyes. The light changes and Diane drives off.

TONY

So I see your friend Jonelle at the mall, you know, and I go "Yo, I dig your friend Diane", right? So she goes "Jeez", you know? And I go like "Hey!", then she goes "No way, keep dreaming", okay? So then I go "Chill, I'll give Diane something to dream about!", you know what I mean?

Elliot has been listening to this with growing horror. Diane is fascinated.

DIANE

God, Tony, I didn't know you even liked me.

TONY

Well, let's not get carried away here. All I'm saying is you turn me on, I must turn you on, so, whaddyasay, you wanna ride the bone train?

Elliot is absolutely aghast. Diane takes it in stride.

DIANE

Hey, cool your jets, or you're off the case.

Elliot nods proudly at his daughter's handling the situation.

TONY

Hey Diane?

She turns to look at him. He opens his mouth and wiggles the longest tongue you've ever seen, very suggestively at her.

As this tongue is now being displayed inches from Elliot's face, Elliot is understandably horrified.

DIANE

Oh, that's attractive.

(CONTINUED)

81. CONTINUED:

81.

Elliot is reaching into Diane's purse, and comes out with a sharp nail file. Holding it like a dagger, he turns to Tony, but Diane sees, grabs the file and puts it back in her purse.

Tony is stopped short.

DIANE

New lightweight materials, they're terrific.

TONY

(stupid enough  
to buy that)

Oh. Yeah.

They drive on for a few seconds. Elliot looking at this guy like he wants to kill him.

TONY

Hey, speaking of new light-weight materials ...

Tony pulls out a length of multi-colored condoms and dangles them right in front of Elliot's face.

TONY

What's your favorite color?

Elliot SCREAMS. Tony nearly leaps out of his skin. Elliot starts beating Tony about the head and shoulders, and Diane is madly trying to grab her father's hands.

82. EXT. CITY STREET #3 - DAY

82.

From a p.o.v. outside the car, Elliot is invisible, so we just see Diane flailing at Tony, who is trying to fend off the blows.

83. INT./EXT. ELLIOT'S CAR - DAY

83.

Back inside the car, we see Elliot open the passenger door and kick Tony out onto the pavement.

84. EXT. CITY STREET # 3 - DAY

84.

The car takes off, leaving a thoroughly confused Tony on the sidewalk.

85. INT/EXT. ELLIOT'S CAR - DAY

85.

Diane is furious. And so is Elliot...he will "flicker" to nothing soon, leaving his daughter to this goon??

\*  
\*  
\*

DIANE

I cannot believe you did that!!!

ELLIOT

You are never ever ever going out with that-that walking penis!

\*  
\*

DIANE

Tony Ricker happens to one of the few guys who knows I'm alive! I'll see him if I want to!

\*  
\*  
\*

ELLIOT

...over my dead body!

\*

DIANE

Precisely!

\*  
\*

CUT TO

86. EXT. HOPPER HOUSE - DAY

86.

It's daytime, and Danny and Stuart (who is sock-less) are out front comparing shoes. (Danny is practicing some sleight-of-hand, perhaps rolling a quarter across his knuckles.)

STUART

No, it's just that when you're wearing shoes that cost \$150, you don't want to put some \$10 pair of socks between them and your feet.

DANNY

Ohhh ...

STUART

That's called "having values".

DANNY

Ahhh ...

The conversation is interrupted by Diane screeching the car to a halt in front of the house. She emerges, on the verge of tears and shouting at the thin air beside her. Stuart observes.

\*  
\*

(CONTINUED)

86. CONTINUED:

86.

DIANE

If you want to play "Dad" why don't you do it for Danny and Amanda? At this point, I can handle myself, thank you very much! And I do not appreciate your interference in my pathetic social life!

\*  
\*  
\*  
\*  
\*

Danny and Stuart just watch Diane carry on this argument (seemingly with herself) as she stalks into the house. Stuart looks at Danny for an explanation.

\*  
\*  
\*

DANNY

She's having a nervous breakdown.

\*

Stuart shrugs. Other people's problems don't interest him.

\*  
\*

STUART

So?

\*

But Stuart turns to look suspiciously at Diane as she enters the house, still talking.

87. INT. HOPPER KITCHEN - DAY

87.

Diane angrily enters the shaded kitchen, with Elliot following her in.

\*  
\*

ELLIOT

Are you through?

She deliberately turns on the light.

DIANE

Go away.

ELLIOT

Oh, nice. Try to reason with the living ...

DIANE

Dead people can be such jerks!

Diane pushes the "playback" button on the answering machine. It flashes "message waiting."

\*

(CONTINUED)

87. CONTINUED:

87.

DIANE  
(spitefully)  
I hope this is Tony.

\*  
\*  
\*

ELLIOT  
If Tony Ricker shows his face  
around here, I swear to God, I'll  
haunt him!

\*

MR. COLLINS  
(on the answering  
machine)  
Hopper??? Where the hell have you  
been???

Click. Elliot groans. Diane starts slamming things  
out of the pantry, beginning the supper ritual --

\*  
\*

DIANE  
All the work I do around here,  
you'd think I'd get to choose my  
own friends, But nooooo.

\*  
\*  
\*

Amanda enters.

AMANDA  
Who're you talking to, Diane?

DIANE  
Who else? Casper.

Amanda turns off the light so she can see him, and  
her face brightens.

\*

AMANDA  
Hi Daddy.

ELLIOT  
(distracted)  
Hi sweetie.

\*

He picks up the phone; to Diane:

\*

ELLIOT  
We'll get into this later. I have  
got to deal with my office.

\*

DIANE  
All I get is grief around here. I  
clean up, I do the laundry ...

AMANDA  
I take out the garbage.

(CONTINUED)

87. CONTINUED:

87.

As the conversation continues, little Amanda struggles mightily with the large garbage pail, but cannot manage to pick it up.

DIANE

... I cook the meals, and what do I get for it? Nothing but complaints.

Elliot has just picked up the phone, but he cannot let that pass. He puts the phone back down.

ELLIOT

I don't complain about your cooking.

DIANE

Oh no???

ELLIOT

(to Amanda)

Amanda, you're going to hurt yourself.

Elliot hoists the garbage pail and starts carrying it out. Amanda tags along, her one little hand holding up the bottom, in a cute little attempt to help.

Diane follows them as far as the kitchen door to continue the argument as Elliot and Amanda carry the garbage pail to the side of the house.

DIANE

What about last Saturday night?  
Quote: "Diane, how can you screw up Spaghetti-O's?"

88. EXT. HOPPER HOUSE - DAY

88.

Stuart is still sitting there with Danny, when they hear:

ELLIOT

(calls back to her)

Diane, let's face it. This isn't about food.

Stuart turns to look at the side of the house and sees: Little Amanda carrying on one hand a garbage pail bigger than she is.

(CONTINUED)

88. CONTINUED:

88.

ELLIOT  
(o/s)  
It's about your being ticked off  
that I don't want you going out  
with some creep.

Stuart is speechless. He's starting to realize  
something weird is going on at the Hopper house.

89. INT. HOPPER KITCHEN - DAY

89.

As Elliot and Amanda return into the kitchen.

DIANE  
I'm not your responsibility any  
more, so what do you care what I  
do?

ELLIOT  
What do I care?

The front doorbell RINGS.

ELLIOT  
(to Amanda)  
Amanda, honey, would you please  
see who that is and get rid of  
them?

Amanda scurries out.

ELLIOT  
I'm your father. I love you.

Diane makes a face.

DIANE  
You don't "love" me.

ELLIOT  
What are you talking about? Of  
course I love you. You're my  
daughter.

DIANE  
Right. And what you feel is what  
fathers feel for daughters.  
That's not really love, it's ...  
"father stuff".

(CONTINUED)

89. CONTINUED:

89.

ELLIOT  
Of course it's love.

Amanda returns.

AMANDA  
Daddy, it's Joan.

Elliot is stabbed -- he had forgotten about poor  
Joan.

\*  
\*

ELLIOT  
Joan.

\*

AMANDA  
You want to Jacussi with her?

\*

ELLIOT  
No, no, she can't see me anymore,  
remember?

\*  
\*

AMANDA  
Oh yeah.

Amanda scurries out.

DIANE  
Look. The only reason you "love"  
me is 'cause I'm your daughter,  
not because of who I am. I could  
have turned out to be anybody, and  
you'd feel the same way about me.  
You didn't know it was going to be  
me.

ELLIOT  
Right. That's love.

DIANE  
No it's not! Romeo and Juliet ...  
that's love! He took poison for  
her. What've you ever done for  
me?

That remark pisses him off.

ELLIOT  
I ate the Spaghetti-O's, didn't I?  
Diane makes a strangled, snarling sound, and exits.

(CONTINUED)

89. CONTINUED:

89.

Diane ... ELLIOT

90. INT./EXT. HOPPER FOYER - DAY

90.

Amanda is talking to Joan.

AMANDA  
He says you can't see him anymore.

(CONTINUED)

90. CONTINUED: 90.
- Joan is taken aback by that. Stung and hurt, she tries to act composed and dignified.
- JOAN
- Oh.
91. INT. DIANE'S BEDROOM - DAY 91.
- Diane slams the door and turns on her stereo. There is a KNOCK on the door.
- ELLIOT  
(o/s)
- Diane? Diane, will you please come out and talk to me?
- Diane simply turns up the music even louder, drowning out her father's pleas.
92. INT. UPSTAIRS HALLWAY - DAY 92.
- Elliot keeps knocking on the door.
- ELLIOT
- Diane?
- Little Amanda approaches.
- AMANDA
- Daddy?
- ELLIOT
- Diane, don't make me walk through this door!
- Diane's music gets even louder.
- AMANDA
- Daddy?
- Elliot gives up, and turns to Amanda.
- ELLIOT
- What.
- AMANDA
- Joan says to screw yourself.
- Elliot lets that sink in for a few moments. Amanda clearly has no idea what the message meant.
- ELLIOT
- Thank you, Amanda.

(CONTINUED)

92. CONTINUED:

92.

DANNY

Dad, I need to talk with you.  
How'm I going to be a career  
magician tomorrow without the  
"Trunk of Doom?"

\*  
\*  
\*

ELLIOT

Lemme just deal with Joan first,  
okay?

The doorbell rings.

ELLIOT

That's probably her. She can't  
see me in this light. So would  
you let her in, and show her to  
the den, where it's nice and dark,  
and then I'll go in and talk to  
her?

Danny is disappointed at having to wait to discuss  
his problem.

ELLIOT

And then we'll talk. I promise.

Elliot and Danny go downstairs.

93. INT. HOPPER HOUSE FOYER - DAY

93.

Danny opens the door and sees: a furious Mr. Collins,  
Mr. Seymour, and four other unsmiling brown suits.

\*  
\*

MR. COLLINS

(malevolently)

Hello, little boy. Is your Daddy  
home?

Elliot sees this and wants to die. He is standing  
right in front of them, but since it's light, they  
cannot see him. So he "calls", as if his voice were  
coming from another room.

ELLIOT

Mr. Collins! What a nice  
surprise, I'll be right down.

MR. COLLINS

(calls snarlingly up  
to him)

Your secretary said you were home.  
Later on, I'll ask you why you  
would be home, when all these busy  
people are waiting for you. But  
right now ... let's close this  
deal!!!

(CONTINUED)

93. CONTINUED:

93.

(During this little tirade, the invisible Elliot stands right beside Mr. Collins and makes mocking faces at him.)

ELLIOT

(calls)

Danny, please show our guests to the living room, and I'll be right down.

The men grumpily follow Danny to the den, passing the invisible Elliot on the way. Mr. Seymour, the enthusiast, gives Danny a smile and pats him on the head-- until he is squelched by Mr. Collins' killer glare.

\*  
\*  
\*  
\*  
\*

ELLIOT

Stall 'em for a minute.

94. EXT. HOPPER HOUSE - DAY

94.

The wind is blowing pretty strongly, and Elliot steps outside in his "visibility" disguise: the overcoat, the scarf, etc.

He checks to make sure no one is watching, and starts to walk toward Joan's house.

But the wind billows his overcoat like a sail, and blows him down the street toward her house. He flails his feet and arms, but he is about a foot off the ground, and covers the distance between the two houses in record time. It is only by grabbing onto a tree that he manages to stop himself.

He does not know that all this has been witnessed by...

95. EXT. STUART'S HOUSE - DAY

95.

Stuart is watching with binoculars (pricetag still attached) from his front porch.

96. EXT. JOAN'S HOUSE - DAY

96.

Stuart's P.O.V. Elliot still holding onto the tree, then judges the distance to the railing leading up Joan's front steps ... waits for the wind to die down a bit, lets go of the tree, makes it to the railing, and pulls himself up to her front door. He rings the bell.

97. EXT. STUART'S HOUSE - DAY

97.

Sits back and muses. He is definitely on the trail of something very weird.

98. INT./EXT. JOAN'S HOUSE - DAY

98.

Joan opens the door.

ELLIOT

Please, I don't have much time,  
but there's a logical explanation  
for everything.

Joan looks at him in all those clothes, with a scarf  
hiding his face.

JOAN

Why are you dressed like that?

ELLIOT

Let me just come inside.

JOAN

This better be good, you son of a...

Her voice trails off as she leads him inside.

99. INT. JOAN'S LIVING ROOM - DAY

99.

She leads him in, turns around and faces him. (He is  
still covered head to foot in clothes).

JOAN

Okay, take the mask off and talk.

ELLIOT

This room's too bright. Can we go  
in there?

He points to her bedroom, where the shades are drawn  
and it looks dark enough for him to be visible.

JOAN

You've got some nerve, buster.

ELLIOT

Please, I'm begging you. It's not  
what you think. And I've only got  
a minute.

JOAN

I must be nuts.

She leads him into the bedroom.

100. INT. JOAN'S BEDROOM - DAY

100.

They stand in the dark. He takes off his scarf and  
gloves.

(CONTINUED)

100. CONTINUED:

100.

ELLIOT

Joan, I'm crazy about you. The times we've spent together have been fantastic, and I would never say or do anything to hurt you.

He stops. She prompts him to continue.

JOAN

Okay ...

ELLIOT

Okay!

(greatly relieved)

Well, I am really glad we cleared that up. Thanks for understanding, I gotta go.

JOAN

WAIT A SECOND!!!

He stops his exiting.

JOAN

Damn it, Elliot, I invite you over for a little Afternoon Delight --

ELLIOT

Oooh, we can't do that.

JOAN

-- and you freaked out like --  
(stops for a growing  
revelation)

Ohhhhh.

ELLIOT

Yeah.

(then)

What.

JOAN

(filled with pity)

Ohhhhh, Elliot ....

Elliot doesn't know what she's thinking.

ELLIOT

What?

She starts moving toward him, to hold him. He starts backing away.

(CONTINUED)

100. CONTINUED:

100.

JOAN

You don't think you can, huh?

ELLIOT

I know I can't.

Suddenly, Elliot understands that she's referring to impotence.

ELLIOT

Oh! No! I mean, I can, of course  
I can, but we can't. I've got  
people waiting for me --

JOAN

Sshhh, my darling.

She doffs her jacket, and begins to unbutton her blouse, seductively saying:

\*  
\*

JOAN

It's only a little performance  
anxiety, Darling. You don't have  
to perform with me. We're just  
going to cuddle.

ELLIOT

Gee, Joan, I --

She moves toward him. He has run out of backing-away room. She slips off his overcoat. Elliot is torn between desire and common sense.

\*

JOAN

You need to relax.

ELLIOT

Actually, I need to concentrate.

(CONTINUED)

100. CONTINUED:

100.

JOAN

Whatever works.

She grabs him and pulls him down onto the bed. He is trying his damndest to concentrate.

ELLIOT

(to himself)

Stay solid, stay solid ...

JOAN

Oh yes, baby! Stay solid!

She starts to nibble on his earlobe, and he visibly loses his intense concentration. His eyes cross, he moans, loses solidity, and falls right through the bed down to the floor.

Joan is frozen. She is on her knees, on the bed, and all by herself.

Elliot pops out from under the bed.

ELLIOT

Oh boy, Joan, that was great!  
You're one hell of a woman, lemme  
tell you.

JOAN

What -- where did you ---

ELLIOT

Wowie Kazowie! No woman's ever  
had that effect on me! Phew!

JOAN

I was -- you --

ELLIOT

Well, I don't know about you, but  
I'm spent!

JOAN

I don't -- we were --

Elliot is quickly gathering his outer garments to make a quick getaway as she sputters.

ELLIOT

I just hope it was as good for you  
as it was for me.

(CONTINUED)

100. CONTINUED:

100.

JOAN

Elliot, you --

ELLIOT

Darling, I know. Me, too. But not another word. Let's not spoil the moment with mere chit-chat.

JOAN

But you --

ELLIOT

Sshhh.

He starts to back out, his hat tilted rakishly across his brow, his coat flung over his shoulder. He looks like a Sinatra album.

JOAN

But --

ELLIOT

Sshhh ...

(seriously)

Years from now, when you talk about this - and you will - be kind.

He gives her a knowing nod and exits.

Joan sits there, wondering if she has any idea what just happened.

101. INT. HOPPER HOUSE FOYER - NIGHT

101.

Elliot gets inside the front door and sighs with great relief. Danny approaches.

ELLIOT

Alright, they still in the living room?

DANNY

Yeah. And Diane's in her room, and won't come out. Dad, I need to talk to you about school.

ELLIOT

I gotta deal with these guys, Danny.

102. INT. HOPPER HOUSE LIVING ROOM - NIGHT

102.

Elliot enters the darkened living room, where the men are cooling their heels.

ELLIOT

Gentlemen. I've got all the documents here - see, I've been spending all this time going through them - and I know we can resolve our final differences in just --

The PHONE RINGS.

ELLIOT

Excuse me.

Elliot answers the phone.

ELLIOT

Hello?

103. INT. STUART'S ROOM - NIGHT

103.

Intercut between Elliot and Stuart. Stuart is in his room.

STUART

Mr. Hopper? It's Stuart.

ELLIOT

(not placing the name)

Stuart.

STUART

You know, Danny's friend. Short, upwardly mobile ...

ELLIOT

Oh yeah. Hang on ...

Elliot turns to call to Danny.

STUART

No, it's you I want to talk to. I know that you're an alien.

ELLIOT

WHAT???

(CONTINUED)

103. CONTINUED:

103.

STUART  
I want \$50,000 in small, unmarked  
bills right now or I go to the  
newspapers.

Stuart hangs up.

104. INT. HOPPER HOUSE LIVING ROOM - NIGHT

104.

Elliot hangs up.

ELLIOT  
Gentlemen, I'll be right back.  
Right back.

Mr. Collins is outraged.

105. OMIT

105.

106. INT. STUART'S ROOM - NIGHT

106.

Stuart sits there by the phone, trying to decide  
whether or not to call back. There is a RAPPING at  
his window.

He looks. Elliot is standing outside his window,  
looking mean.

ELLIOT  
You listen to me, you little slug.  
If so much as breathe a word of  
this to anybody ... I will do  
things to you that you cannot even  
imagine.

Stuart's jaw is wide open in stunned amazement.

107. EXT. STUART'S HOUSE - NIGHT

107.

As Elliot continues threatening Stuart, we see that  
Stuart's room is on the second floor, and that Elliot  
is not standing on the lawn, but floating outside the  
upstairs window.

ELLIOT  
So don't even think of threatening  
me! See, I don't get frightened.  
I give frightened.

108. INT. STUART'S ROOM - NIGHT

108.

ELLIOT

What do you think of this?

Elliot pulls out a flashlight and shines it at his own face, thus making his face invisible.

Stuart screams.

ELLIOT

You going to keep your little trap shut?

Stuart is reduced to a cringing, sniveling, pleading worm.

STUART

Yes! Yes! I swear to God I'll never tell. Please don't hurt me!

ELLIOT

(still nasty)

Oh, and one more thing, you sniveling little squid. I'm not an alien ...

He thumps his chest proudly.

ELLIOT

I'm a Ghost!

And with great dignity, Elliot whisks himself back home.

Stuart faints dead away.

109. INT. HOPPER HOUSE LIVING ROOM - NIGHT

109.

Elliot returns. He hurries into the living room. The empty living room.

DANNY

Dad? Can I just --

ELLIOT

(to the living room)

Okay, sorry -- Where are they? Where'd they go?

DANNY

They left.

(CONTINUED)

109. CONTINUED:

109.

ELLIOT

They left????

DANNY

They seemed pretty torqued off.  
I've got this problem, Dad --  
tomorrow is Career Day, and I  
can't do any of my old tricks --

ELLIOT

(reeling)

Danny, we've all got problems,  
okay? I may have just lost my  
job!

The phone rings again.

ELLIOT

Arrgghhh!

He angrily rips the phone off its cradle.

ELLIOT

Hello.

TONY

(o/s)

Yeah, is Diane there? It's Tony  
Ricker.

\*

Elliot freezes. His face starts to re-shape itself  
into an infernal sneer. His eyes narrow, and his  
nostrils flare. He darkens.

ELLIOT

Tony Ricker...

110. INT. TONY RICKER'S ROOM - NIGHT

110.

It's a shithole, with posters on the wall showing  
nude women in bondage licking the boots of  
whip-toting men whose faces have been covered with  
snapshots of Tony. Class guy.

TONY

Yeah, that's me. Put the bitch  
on.

One moment later, a hand, followed by an entire arm,  
shoots out of the mouthpiece of the phone and grabs

(CONTINUED)

110. CONTINUED:

110.

him by the neck! Then, without letting go of this choking grip, Elliot's upper torso emerges from the phone, not unlike Aladdin sticking out of a lamp.

ELLIOT

If you ever call, or talk to, or wave at, or even think of Diane Hopper again, I will personally rip off your head and piss in your neck! Understand?

Tony nods yes, furiously. He can barely speak.

TONY

Are you ... the devil?

ELLIOT

(shakes head no)

I'm worse.

(sneers)

I'm from the Phone Company!

CUT TO

111. INT. HOPPER HOUSE FOYER - NIGHT

111.

Elliot hangs up, and dusts off his hands, a job well done.

\*

DIANE

What did you do?

ELLIOT

That guy's bad news, Diane. He's into pornography, and his room is a mess. Believe me, I'm helping you out.

DIANE

I don't need your "help"! It's kind of late to be laying on the "daddy" act around here. I could have used your "help" running this household! I could have used your "help" staying on top of school while I'm raising two kids!

\*  
\*  
\*  
\*  
\*  
\*  
\*

Little Amanda looks from Diane to Elliot, her face clouded with confusion. Amanda goes off quietly upstairs, as:

\*  
\*  
\*

(CONTINUED)

111. CONTINUED:

111.

DIANE (cont'd)  
You don't have any idea what it's  
like for me, you're never here!

\*  
\*

ELLIOT  
What are you so cranky about, I'm  
the one who died!

DIANE  
And I'm the one with no life!  
When Mom died, you just dumped  
everything on me, and disappeared!  
(then, bitterly)  
That's okay. Just go ahead and be  
dead! We don't need you. Amanda  
sits in her room all day listening  
to ghost stories, and Danny has  
his magic tricks -- hey, it beats  
reality! Me, I'm fine. I've  
known for a long time I've got a  
ghost for a father!

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

Diane storms off in a major huff. Danny starts  
upstairs for his room, too.

\*  
\*

(CONTINUED)

111. CONTINUED:

111.

ELLIOT  
Hey, what was it you wanted me  
for?

DANNY  
Forget it. I don't think  
"helping" is your strong suit  
these days.

Exit Danny. Now Elliot feels even worse than shit.  
He feels like ghost-shit.

He walks into the living room, sinks to the couch. A  
moment later, Elliot hears a voice upstairs. He  
cocks his head.

ELLIOT'S VOICE  
(o/s)  
"... Virginia spied the ghost in  
the den.

Elliot realizes it is his voice.

ELLIOT'S VOICE  
"He looked so forlorn that little  
Virginia, whose first idea had  
been to run away, was filled with  
pity and was determined to try and  
comfort him.

112. OMIT

112.

A113. INT. DANNY'S BEDROOM - NIGHT

A 113.

As Danny sits alone, listening through the walls  
sadly.

(CONTINUED)

A113. CONTINUED:

A113.

ELLIOT

(o/s)

"I am so sorry for you, she said,  
'But my brothers are going back to  
school tomorrow, and then, if you  
behave yourself, no one will annoy  
you.'

B113. INT. DIANE'S BEDROOM - NIGHT

B 113.

As Diane, teary eyed, looks at family pictures of  
happier times with her mother.

ELLIOT

(o/s)

'It is absurd to ask me to behave  
myself,' he answered. 'I must  
rattle my chains, and groan  
through keyholes, and walk about  
at night. It is my only reason  
at all for existing.'

\*

C113. OMIT

C113.

113. INT. HOPPER HOUSE LIVING ROOM - NIGHT

113.

Elliot listens, saddened, as:

\*

ELLIOT

(o/s)

'It is no reason, at all for  
existing, replied Virginia.' It  
is no reason at all.'

\*  
\*  
\*  
\*  
\*

Feeling like a failure, Elliot starts to walk away.  
He stops when he feels his image start to FLICKER.  
It lasts only a second, but it upsets him. He moves  
on, concerned at what this portends.

\*  
\*  
\*  
\*

DISSOLVE TO

114. EXT. HOPPER HOUSE - WEDNESDAY MORNING

114.

A school bus HONKS. Danny emerges, dragging a small  
trunk, hand labelled "The Trunk of Doom". Diane  
follows him out.

(CONTINUED)

114. CONTINUED:

114.

DIANE

I thought you couldn't do that  
without that kit he forgot to get  
you.

DANNY

(darkly)

I'll do it without his help.

Danny boards the bus. Diane calls after him.

DIANE

Danny, is that safe?

No response.

CUT TO

115. INT. CONFERENCE ROOM - DAY

115.

It's darkened, as Elliot stands before the 20 or so  
assembled EXECUTIVES. An slide projector provides  
the only light. Projected on the screen are  
hand-written categories under the heading: "Merger  
Negotiations".

ELLIOT

Well, that leaves just three open  
issues remaining:

Behind him, the phone rings, and is answered softly  
by Carol.

ELLIOT

(cont.)

... amortization of the pre-merger  
capital gains ... distribution of  
combined partnership holdings sub  
Chapter 3 --

CAROL

Excuse me, Elliot, it's your  
daughter. She says it's  
important.

Elliot looks at the phone, then sees Mr. Collins  
staring daggers at him. He whispers to Carol:

ELLIOT

I can't talk to her now.

Elliot returns his attention to the group.

(CONTINUED)

115. CONTINUED:

115.

ELLIOT

... and the pre-tax escrow account  
for the new partnership.

116. EXT. HIGH SCHOOL - DAY

116.

School's back in session, and kids are walking to  
class. Diane angrily slams the phone down in this  
open-air phone booth.

Diane spots Tony Ricker. She calls to him.

\*

DIANE

Tony! I need some help. My  
brother's going to --

He takes one look at her and turns white. Fearing  
for his life, he runs the other way.

Diane is left feeling utterly alone.

CUT TO:

117. INT. DANNY'S CLASSROOM - DAY

117.

On the blackboard it says "Career Day" in several  
colors of chalk.

The class listens with thinly disguised boredom to  
Stuart's presentation.

STUART

... and now, with the jailing of  
Ivan Boesky and the troubles of  
Michael Milkin, a great vacuum  
exists in the exciting field of  
high finance and leveraged  
buyouts. Someone will have to  
fill that vacuum. Why not me?  
Thank you.

TEACHER

Thank you Stuart. Rest assured  
that in the future, whenever we  
hear of vacuums, we'll think of  
you.

Stuart is highly pleased.

STUART

Thank you.

Stuart folds up his portable computer and prepares to  
take his seat.

(CONTINUED)

117. CONTINUED:

117.

TEACHER

Next Career: Daniel Hopper.

Stuart very carefully avoids even walking near Danny, as Stuart goes to his seat, and Danny walks to the front of the classroom, placing the trunk on the floor in front of the teacher's desk. He appears gravely serious.

DANNY

As many of you know, I have long dreamed of a career as a professional magician.

Someone makes a loud SNORING noise. Others giggle at that. Danny hears it, but is determined to carry on. There is clearly something more at stake here for him than meets the eye.

He continues talking as three classmates roughly bind him with blindfold, chains, etc.

DANNY

The mean annual income for magicians is \$8,700 ....

Some laugh derisively at this low figure.

DANNY

... and most are forced to work at conventions, children's parties...

More snickering.

DANNY

... and cheap strip-tease clubs.

Now, the laughter stops, and many of the boys in the class look impressed.

DANNY

For my presentation, I will be performing a trick called "The Trunk of Doom". Today, thanks to commercially-sold kits, any idiot can perform this trick ...

(The classmates have blindfolded him, and padlocked chains around him, and Danny now stands inside the trunk.)

(CONTINUED)

117. CONTINUED:

117.

DANNY

(cont.)

... but I am not just any idiot, and anyway, I do not have those props, for reasons that are too personal and painful to divulge. Therefore, I will have to escape from within this locked trunk using only my magician's skills. No trick props. No easy out.

He starts to hunker down into the trunk. The teacher looks a mite concerned.

TEACHER

Uh, Daniel, are you sure this is safe?

DANNY

As a matter of fact, I'm sure it's not. But there comes a time in every young man's life when he can't rely on Dad anymore ... when he has to prove to himself that he's a man on his own!

The teacher and the class chuckle at that, thinking it's all part of Danny's magician-spiel. No one sees the pain behind the words.

TEACHER

Heh heh heh, okay. In you go.

Danny swallows hard, then the classmates roughly shove him down into the too-small trunk.

CLASSMATE

Get in there.

Kids snicker. The lid is lowered, and locked.

118. INT. TRUNK - DAY

118.

Danny pulls his blindfold off with the help of a small hook protruding from the inside of the trunk.

There is a little peephole through which Danny checks the class's reaction. Then he opens his mouth, and reveals a small key on his tongue. (So that's the trick!)

(CONTINUED)

118. CONTINUED:

118:

He stretches his chain-wrapped arms around so that he can grab the key, but it falls from his mouth onto the floor. His eyes show fear. He contorts himself and tries to twist around, but to no avail. Given how small the trunk is, he simply cannot reach the key. Beads of sweat begin appearing on his forehead. He has no idea what to do now.

He madly tries again to get the key. No luck.

119. INT. DANNY'S CLASSROOM - DAY

119.

The trunk shakes and rattles from his struggle inside to get the key.

120. INT. TRUNK - DAY

120.

Danny is at wits' end. He peeks out the peephole.

121. INT. DANNY'S CLASSROOM - DAY

121.

Danny's p.o.v. The students start to giggle and shake their heads. They sense the trick is not going well.

STUDENT

Five bucks says we have to call  
the janitor to get him out!

Guffaws.

122. INT. TRUNK - DAY

122.

Danny is humiliated. He hears:

TEACHER

(o/s)

Danny? You okay?

DANNY

(very weakly)

Uh ... yeah ...

But his voice quivered, as he could not keep the fear and abashment out of it. The class HOOTS and BOOS.

He makes one more attempt at getting the key with his mouth, but gives up, and starts banging his head against the trunk walls.

Outside the trunk, the class is laughing with cruel glee.

(CONTINUED)

122. CONTINUED:

122.

TEACHER  
 (o/s)  
 Danny?

DANNY  
 Mr. Turner?

123. INT. DANNY'S CLASSROOM - DAY

123.

The teacher bends down next to the trunk to hear.  
 The students "shush" each other to absolute quiet.

TEACHER  
 Yes, Danny ...

DANNY  
 (o/s)  
 Could you please ... call the  
 janitor?

The class erupts into uproarious laughter.

124. INT. TRUNK - DAY

124.

Danny has never felt so awful in his life. Suddenly,  
 the trunk starts to shake. It is moving, and he has  
 no idea why.

He looks out the peephole.

125. INT. DANNY'S CLASSROOM - DAY

125.

Danny's P.O.V. He sees that his classmates stare in  
 open-jawed awe, and that the trunk is actually RISING  
 slowly from the ground.

126. INT. TRUNK - DAY

126.

Danny is frightened. What's going on? Just then,  
his father's face pops through the floor of the  
 trunk.

ELLIOT  
 Hiya, kid.

DANNY  
 Dad!

ELLIOT  
 (straining)  
 You've put on weight.

127. INT. DANNY'S CLASSROOM - DAY

127.

The trunk is rising in the air, and students in the front rows are backing away, giving it a wide berth.

Stuart faints dead away ... again.

128. INT. TRUNK - DAY

128.

Elliot uses his teeth to loosen Danny's straight jacket bonds. The thoroughly delighted Danny then gets the key, and undoes the lock.

DANNY

Oh Dad ... I thought you had this big meeting you couldn't leave.

ELLIOT

I did. Then I thought: what's more important?

This is what Danny's been waiting years to hear.

DANNY

Thanks Pop.

ELLIOT

You're welcome, son. Come on ... big finish.

129. INT. DANNY'S CLASSROOM - DAY

129.

The trunk settles down on the teacher's desk. The lid opens, and Danny floats straight up and out in an upright lotus position.

A few girls scream. Some guys position themselves defensively behind some girls.

Danny calmly surveys the classroom from his elevated position. He looks down at his teacher.

DANNY

How'm I doing?

TEACHER

You're getting an A.

DANNY

Thank you.

Danny floats down to a sitting position on the trunk, and receives an awe-struck standing ovation. The classroom door opens revealing Diane, her anxiety turning into relief. Danny smiles. A very satisfied smile. Trying not to move his lips. Danny says, sotto voice:

\*  
\*

(CONTINUED)

129. CONTINUED:

129.

DANNY

Dad...you're the greatest.

CUT TO

130. OMIT

130.

131. INT. ELLIOT'S OFFICE - DAY

131.

Still darkened. We start on a frame-filling close-up of an irate Mr. Collins who is giving Elliot a furious tongue-lashing while Mr. Seymour stands meekly by. Mr. Nero is also present in the b.g.

MR. COLLINS

You worthless piece of slime!

MR. SEYMOUR

He's a little upset.

MR. COLLINS

I cannot believe you would walk out of negotiations just when we were closing them!

MR. SEYMOUR

I'm sure you have an excellent reason.

MR. COLLINS

If I hadn't stepped in, the deal would've fallen through, and I'd've had to kill you!

MR. SEYMOUR

But we closed the deal, so he doesn't actually have to kill you now.

MR. COLLINS

So instead, I'm going to ruin you.

MR. SEYMOUR

This is the part I was telling you about.

MR. COLLINS

You're fired!!!

ELLIOT

Mr. Collins, please --

(CONTINUED)

131. CONTINUED:

131.

MR. COLLINS  
You're fired!!!

MR. SEYMOUR  
You walked out on the meeting...

ELLIOT  
I've got a really terrific  
explanation --

MR. COLLINS  
You're fired!!!

ELLIOT  
(racing)  
Please, Mr. Collins. It's not for  
me, it's for my kids. Their whole  
future depends on this. I just  
can't lose my job right now. I've  
given everything I had to this  
company for 14 years. I've served  
you well and loyally and that's  
got to mean something.

Mr. Collins considers all this carefully. Elliot's  
pleading has reached him. After several beats, he  
responds:

MR. COLLINS  
You're fired!!!

MR. SEYMOUR  
(apologetically)  
Don't come to the Banquet.

\*  
\*  
\*

CUT TO

132, 133, 134, 135, 136, 137 & 138. OMIT

139. EXT. HOPPER HOUSE - NIGHT

139.

Head hanging in shame, Elliot walks up to his house.  
Some lights are on. How can he face them?

He is at the existential nadir of his existence.  
This is the worst thing that's happened to him since  
dying.

From next door, Joan, in her formal gown, - calls:

(CONTINUED)

139. CONTINUED:

139.

JOAN

Elliot? You're not dressed yet?  
I thought the Banquet is at seven  
thir--

\*  
\*

ELLIOT

I'm sorry, Joan, I can't talk to  
you right now.

He enters the house.

A140. OMIT

140. \*

140. INT. HOPPER LIVING ROOM - NIGHT

140.

He enters the living room. It's dark enough for him to be seen. The kids are sitting there, just staring at him.

ELLIOT

I'm afraid I have some bad news for you.

DIANE

You're fired.

Elliot nods.

ELLIOT

I blew it, gang. I'm sorry.

DIANE

Great. "Just wait till Thursday", you said. "Everything'll be fine." We trusted you.

Elliot sees their stricken faces, wheels into defense.

\*  
\*

ELLIOT

Hey, it's not the end of the world. I can get another job, no problem.

\*  
\*  
\*  
\*

At that moment, Elliot flickers severely. The children are stunned.

\*  
\*

ELLIOT

(weakly)

But I'm...I'm really sorry about the job I didn't finish.

\*  
\*  
\*  
\*

DANNY

Well, I'm not. I don't care about the stupid job.

(to Elliot)

When you were alive, you never would've left your meeting to come help me.

\*

Danny beams at his Dad. Elliot accepts the smile with great gratitude. He looks a little stronger, less faded. The front door bursts open. It's Joan.

\*  
\*

(CONTINUED)

140. CONTINUED:

140.

JOAN

I don't know what's going on with  
you, Elliot, but we've got to have  
this out right now.

DIANE

Go ahead. You've always got time  
for her.

(CONTINUED)

140. CONTINUED:

140.

Diane exits upstairs. Joan starts advancing on Elliot, who backs away from her, toward the wall.

JOAN

Why all of a sudden is it always so dark around here? How did you fall through my bed? And what --

Elliot turns to Joan.

ELLIOT

Joan... I'm dead. I'm a ghost. An apparition. I'm...no longer living.

Joan stares at him, uncomprehending. She tries a weak laugh.

JOAN

This is a joke, right?

She looks at Amanda.

AMANDA

Everything's perfectly normal.

Elliot turns on a light. From Joan's P.O.V., Elliot disappears. Joan lets out a bloodcurdling scream. Elliot quickly flips the light off, and reappears, apologizing --

ELLIOT

I'm sorry, sweetheart.

As he makes a move to comfort her, Joan shrieks again. He stops, and she just stares at him, in shock.

JOAN

I thought you were just afraid of intimacy, I didn't know you ...deceased!

Just then Sir Edith appears in the open doorway.

SIR EDITH

Actually, I fear you're not deceased. Is the kitchen this way? I'm famished.

Sir Edith heads for the kitchen, as if "You're not deceased" were the most natural thing to announce.

(CONTINUED)

140. CONTINUED:

140.

Elliot stops him in his tracks.

ELLIOT

Wait a minute. What do you mean,  
"I'm not deceased"??

\*  
\*

SIR EDITH

I did some calculations on your  
measurements. You're not a ghost.  
Oh you're a spirit, all right.  
But not a ghost. Not yet.

JOAN

Who the hell is he?

SIR EDITH

Oh sorry.  
(hands her his card)  
My card.

Sir Edith goes into the kitchen, followed by the  
others, as:

JOAN

(mouths, puzzled)

"Edith"?

\*

A141. INT. HOPPER KITCHEN - NIGHT

A141. \*

(The action continues without break.) Sir Edith  
opens the refrigerator and rummages for food, as:

\*  
\*

ELLIOT

Can we get back to the "I'm not  
deceased", please?

\*

SIR EDITH

You didn't die. You just jumped  
out of your body, that's all.  
Something scared you, yes?  
Something very dangerous happened,  
and it scared you.

ELLIOT

Yeah. The taxi cab went over the  
bridge and into the river,  
and...and I drowned.

Tears of compassion spring into Joan's eyes.

\*

JOAN

On no, you drowned?

\*  
\*

(CONTINUED)

A141. CONTINUED:

A141.

SIR EDITH

Ah, but he didn't.

(to Elliot)

You leapt clear out of your body.  
The old corpus humanum is still  
alive somewhere, at least for the  
moment.

\*  
\*  
\*  
\*  
\*

The kids are open-mouthed, trying to follow all this.

\*

ELLIOT

My body is alive??

\*  
\*

SIR EDITH

It's been rumored there was  
one other case in America. Years  
ago. They say ... before he was  
able to find his body and get back  
into it, he had to wear a bunny  
costume for a week. Poor fellow.

ELLIOT

A bunny costume? Was his name  
Arthur Hopper?

SIR EDITH

I don't know.

ELLIOT

That was my father!!! He told us  
the zipper got stuck.

SIR EDITH

I always suspected this was a  
hereditary trait.

DANNY

Far out!!! When do I get to do it?

SIR EDITH

First things first, young man ...  
right now, your father's got a  
body out there somewhere, and we  
really should try to find it  
before it checks out for good.

ELLIOT

Alright. Call the hospitals. I'll  
call the police.

(CONTINUED)

A141. CONTINUED:

A141.

JOAN

I'll call the cab companies, see if they know anything.

ELLIOT

There's a phone upstairs!

\*

Joan dashes for upstairs, and everyone else jumps for the kitchen phone and phone books.

\*

\*

CUT TO

141. INT. HOPPER LIVING ROOM - NIGHT

141.

Minutes later, Sir Edith (still eating) and Danny and Amanda sit around, listening to Elliot on the phone.

\*

\*

ELLIOT

Yeah, thanks.

He hangs up and turns to the others. He shakes his head no.

ELLIOT

Cops don't have a thing.

(CONTINUED)

141. CONTINUED:

141.

JOAN  
 (entering)  
 You're not at the hospital,  
 either. They've got the cab  
 driver, "Curtis Burch", but he's  
 in a coma.

\*  
\*

ELLIOT  
 He's alive?

JOAN  
 (points to heaven)  
 Somebody up there must like him.

ELLIOT  
 Somebody up there obviously  
 doesn't know him.  
 (to the others)  
 Look, if I'm not dead, that means  
 my body's not underwater. And if  
 I'm not underwater, and they  
 didn't find me when they found the  
 driver, that must mean I'm  
 somewhere else. So I probably  
 washed ashore somewhere.

\*  
\*  
\*  
\*  
\*  
\*

JOAN  
 Do you remember where it was?  
 We'll search the riverbank!

ELLIOT  
 Let's go!  
 (to Amanda and Danny)  
 Quick, get Diane!

\*  
\*

142. INT. UPSTAIRS HALLWAY - NIGHT

142.

Diane emerges from her room.

DANNY & AMANDA  
 (o/s)  
 Diane! Diane!

Diane emerges, annoyed.

\*

DIANE  
 What do you want?

\*  
\*

(CONTINUED)

142. CONTINUED:

142.

But hearing their urgency, she takes off down the hall at top speed. She does not see what we see in her path: the roller skate is two steps down from the top step.

\*

143. INT./EXT. FOYER & KITCHEN - NIGHT

143.

Elliot, Sir Edith, Joan, Amanda and Danny are flying out the front door when they hear a crashing sound from inside. They stop. They race inside to see a broken bannister way high up, and Diane's unconscious form lying crumpled on the landing below.

ELLIOT

Oh my God.

CUT TO

144. EXT. HOSPITAL EMERGENCY ROOM - NIGHT 144.

An ambulance screeches up to the emergency room entrance right in front of Elliot's car (driven by Joan). Everyone else is in the car.

145 INT. EMERGENCY ROOM - NIGHT 145.

The orderlies rapidly wheel Diane in, Elliot racing behind. (But it's brightly lit in here.)

146. INT. E.R. EXAMINING ROOM - NIGHT 146.

The gurney bursts through crash doors into an examining room, and Diane is lifted onto the table and surrounded by DOCTORS and NURSES.

DOCTOR

What've we got?

ELLIOT

She fell.

Everyone turns to try to figure out who said that.

NURSE

Pulse 150 -- B.P. 80 Over 30 --  
Pupils fixed and dialated.

\*  
\*

DOCTOR

Start a liter of lactated ringers  
and 500 of plasmanate. We'll need  
to intubate so call for  
respiratory therapy -- and get the  
crash cart in here stat!

\*  
\*  
\*  
\*  
\*

LAB TECH

Shall I type and cross match?

\*  
\*

DOCTOR

Yeah! Type and crossmatch for 10  
units -- I don't know what we've  
got here so call the O.R. and have  
a room and team on stand by.

\*  
\*  
\*  
\*  
\*

NURSE

Doctor! Her blood pressure is  
dropping! We're losing her!

\*  
\*

(CONTINUED)

146. CONTINUED:

146.

As the medical team fights to save her, Elliot falls back against the far wall, absolutely devastated at the thought of losing Diane. His image in starting to get weaker. Outside the emergency room, through the door's glass window, we see Sir Edith, and Joan embracing Danny and Amanda maternally as they all look on, helpless.

ELLIOT

Diane ...

DIANE

(o/s)

Hey Dude!

Elliot spins to find a "Ghost-Diane" is floating right next to him. (She, like her father, is invisible to everyone else.)

(CONTINUED)

146. CONTINUED:

146.

DIANE

Boo!

ELLIOT

Diane, what are you doing?

(Elliot's voice is starting to weaker like his image.)

DIANE

Taking after my old man, I guess.

She pokes her head through the wall.

DIANE

This is very far out.

ELLIOT

Diane, stop fooling around and get back in your body.

DIANE

No way, Jose. This is great!

She disappears through the wall. Elliot chases after her.

147. INT. HOSPITAL CORRIDORS - NIGHT

147.

Elliot chases her down the corridor, but no one they pass has any idea this is going on.

ELLIOT

Diane, please! Get back in your body before something serious happens.

She stops and hovers over to him.

DIANE

You mean something really serious?  
Like having your father away all  
the time and then your Momma dies  
and you've got to hold the family  
together because your father's too  
busy? Or like having you die, and  
you just abandon us, you don't  
even leave any way to take care of  
us? You mean serious like that?

\*  
\*  
\*  
\*  
\*

(CONTINUED)

147. CONTINUED:

147.

ELLIOT

Diane, for God's sake, don't do this to me.

DIANE

Yeah, it's always about you, isn't it? How things affect you. Well, I'm thinking of me right now, and this ghost-stuff feels a lot better than the crappy life I was having to live. And I'm not going back to it.

\*

\*

ELLIOT

Diane, life is all there is. Believe me.

He starts to FLICKER.

DIANE

What was that?

ELLIOT

Don't throw it away. I'm begging you. It's everything.

He FLICKERS again, this time a little more, causing him to flinch. Diane gets scared.

DIANE

Elliot?

ELLIOT

When you're young, you think nothing can happen to you ... I never did. I put everything off, I kept delaying my happiness ... our happiness ...

He FLICKERS again, this time, almost violently. His image and voice are getting much weaker.

DIANE

Oh my God ...

ELLIOT

I kept putting it all off till "Thursday". The mythical Thursday. It never occurred to me that I might not get there.

(CONTINUED)

147. CONTINUED:

147.

DIANE

What's happening to you?

He sinks to the floor.

ELLIOT

Diane, listen to me. There is no Thursday. It's all about what's here, and now ... today, and tomorrow ... don't throw it away ...

DIANE

Shouldn't we try to find your body?

ELLIOT

Not important ... it's you ...

She bends down to help him up.

DIANE

Please, I'll help you look.

He shakes his head no.

ELLIOT

(weaker)

I'm not doing anything until you get back in yours.

Diane is besides herself.

DIANE

Why won't you let me help you???

ELLIOT

(determined, but  
very weak now)

Because ... I want you to live ...  
because I'm your father...  
because I want you to know what  
your mother knew... what it's like  
to fall in love ... to hold a child  
in your arms like she held you  
when you were born ... because...

Diane's eyes flood with tears. She finally understands.

DIANE

Because ... you love me.

(CONTINUED)

147. CONTINUED:

147.

Too weak to talk, Elliot just nods, and manages a wan smile.

DIANE

Oh Daddy ...

(aloud)

Someone help me, please ...

She looks around. They are right next to the Intensive Care Unit. She dashes inside. From inside we hear:

DIANE

(o/s)

Oh my God, Daddy!

She comes through the wall, and helps drag her father through the wall into the I.C.U.

148. INT. INTENSIVE CARE UNIT - NIGHT

148.

In this dark room of comatose people hooked up to monitors, Diane points excitedly at one patient in bed: he is ashen and bandaged ... it is ELLIOT.

DIANE

It's you.

ELLIOT

What?

Diane looks at the patient's chart.

DIANE

Curtis Birch.

ELLIOT

That was the driver's name ... I didn't have any I.D. ... he had my wallet ...

Diane helps him over to the bedside.

DIANE

I'll get back in mine if you ...

Elliot nods. He's very weak, but he manages to climb onto the bed, getting on top of his comatose body in exactly the same position.

(CONTINUED)

148. CONTINUED:

148.

The ghost image disappears, and the comatose Elliot draws in a deep breath, shudders a bit, then suddenly jerks upright.

ELLIOT  
(much stronger)

Whoa!!!

He weaves woosily, as if having balance problems.

ELLIOT  
This is interesting! Hello!

Diane goes to his side.

DIANE  
Dad?

ELLIOT  
Oh boy, do I hurt!

And he lies back down gently.

ELLIOT  
Everything hurts, and I weigh  
eight thousand pounds.

DIANE  
(beaming)  
You look terrible.

He laughs with joy.

ELLIOT  
I can't believe that something  
that feels so terrible feels so  
great. You should try it sometime  
... soon.

She nods, kisses him, and flies out of the room.

149. INT. E.R. EXAMINING ROOM - NIGHT

149.

The medical team is still trying to work on her. Just as Diane floats into the room, the monitors beep warnings, and turn into a wavy line. This is a bad sign.

\*

(CONTINUED)

149. CONTINUED:

149.

DOCTOR  
She's fibrilating. Get me the  
paddles and a bolus of lidocaine  
and get the EPI -- is respiratory  
here yet?

\*  
\*  
\*  
\*  
\*

DIANE  
Uh oh.

\*  
\*

(CONTINUED)

149. CONTINUED:

149.

She leaps onto her body and sinks into position.

The medical team prepares to defibrillate and inject the proper medication. Suddenly, the monitors start beeping like crazy again, and Diane bolts upright, sending instruments flying, and nurses leaping from fright.

\*  
\*

DIANE  
Wh-oa! Kowabonga, that hurts!  
(to the medical team)  
I'm okay, gimme a second.

The doctors and nurses are open-jawed, as Diane tries to regain her balance.

DIANE  
What a rush! Hey, thanks  
everybody, I guess I'm cured, huh?

She leaps up from the table and heads for the door.

DIANE  
I really appreciate your help.  
Bye.

She exits.

150. INT. HOSPITAL CORRIDOR - NIGHT

150.

Diane is running down the corridor ...

DIANE  
Dad?

Elliot is running towards her from the other end, still in his hospital gown.

ELLIOT  
Diane?

They meet halfway, hug, and spin each other around, joined by an ecstatic family.

A151. EXT. HOSPITAL EMERGENCY ROOM - NIGHT

A151.

Elliot, Diane, Joan, Sir Edith, Danny, and Amanda, followed by a growing group of astounded doctors and nurses, exit the hospital.

(CONTINUED)

A151. CONTINUED:

A151.

ELLIOT

What a hospital, huh? You're great. Just charge everything to Blue Cross ... and put in a big tip for yourselves. You're terrific!

AMANDA

Everything's perfectly normal.

FADE OUT

151. OMIT

151.

152. OMIT

152.

A153. OMIT

A 153.

153. OMIT

153.

END CREDITS.

THE END.